CECIL B. DEMENTED

BY

JOHN WATERS

1. Film opens with beautiful shot of the skyline of downtown Baltimore in the spring. Credits begin. 1.

Cut to "The Hippodrome Theater", one time downtown movie palace, now abandoned and boarded up with broken and blank marquee. The credits to our movie continue by fading in on marquee written in old fashioned metal marquee letters.

Cut to thriving "Harbor Court" theaters, downtown chain. All six marquees list the same two mega-budget Hollywood hits. Hollywood titles fade out and "Cecil B. DeMented" title logo fades into marquee in all its terrorist glory.

Cut to old "Towson Theater". A "FOR RENT" sign is on marquee of this one-time neighborhood theater. "For Rent" sign fades out and our credits fade in written in similar letters.

Cut to "Towson Commons", a modern cineplex down the street. All the titles listed on marquee are sequels. Sequel titles fade out and our credits fade in on marquee.

Cut to "5 West Theater", one-time art house. The marquee now announces "Sunday Church Service" which fades out and our credits continue, fading in.

Cut to "Westview Cinemas", suburban multiplex, all the titles listed on marquee are recent Hollywood comedy bombs. The Hollywood titles fade out and our credits fade in.

Cut to "New Theater", once a popular downtown premiere spot. The marquee reads C-L-O-S-E-D in badly spaced letters. The letters fade out and our credits fade in written on the marquee in the same way.

2. Cut to wide shot of EXTERIOR SENATOR THEATER, Baltimore's landmark art-deco movie palace. Marquee reads: 2.

GALA WORLD PREMIERE
BENEFIT MARYLAND HEART FUND
HONEY WHITLOCK
IN
"SOME KIND OF HAPPINESS"

Marquee letters fade out and our credits fade in.

Cut to blocks of cement out front of the theater similar to Grauman's Chinese Theater in Los Angeles. Each displays the logo of a film title that was shot on location in Baltimore and premiered at this

theater: "Diner", "The Accidental Tourist", "And Justice For All". Our credits are intercut, written by hand in the cement like the stars autographs.

Cut to SINCLAIR STEVENS, the handsome but intense 20-year old theater manager as he adjusts the final letter of the film's title on the marquee, perched atop a ladder. SINCLAIR is dressed in an obviously rented tuxedo and for a moment seems like any other middle class suburban kid.

ROY STILLINGS, the tuxedoed fifty-year old theater owner, shouts instructions from below as CATERERS, DECORATORS and PUBLICITY PEOPLE rush in and out of theater preparing for tonight's event. He is surrounded by several of his young staff. DINAH, the sourpussed but unconventionally striking cashier; CHARDONNAY, the African-American ticket-taker with a huge 90's hairdo so popular with the black girls in Baltimore; RAVEN, the happy and always smiling pretty usherette, and PECKER, the dweebish but somehow sexy janitor. All are dressed for the premiere in vintage tuxedos.

ROY STILLINGS
...A little more to the right, Sinclair.

SINCLAIR
(Moving the final "S" in "Happiness")
That better, Mr. Stillings?

Title on marquee fades out and "Produced by.." credit fades in.

ROY STILLINGS
(Squinting)
Yeah, that's good.
(Still unsatisfied)
But try moving the "K" in "Whitlock". A little to the left.

SINCLAIR
(Following his boss's instructions, the "Some Kind Of Happiness" title back on the marquee)
Have you met her yet?

ROY STILLINGS
Not yet. But don't worry Sinclair, I'll introduce you!

SINCLAIR smiles sneakily to himself as "Some Kind Of

Happiness" logo fades out on marquee and "Written and Directed by John Waters" credit fades in.

End of credits.

3. Cut to EXTERIOR HARBOR COURT, luxury downtown hotel. Movie fans of all ages, clutch 8x10's of Honey Whitlock and gawk up to the hotel windows above, searching for any hint of the star. 3.

4. INTERIOR "PRESIDENTIAL SUITE" OF HARBOR COURT HOTEL. 4.

HONEY WHITLOCK turns from beautiful Inner Harbor view outside hotel window and we see she is about forty years old and a complete knockout.

HONEY
...Ah, what a town!

HONEY is dressed for the premiere in an elegant evening gown and her black hair is cut perfectly in the Louise Brook style that has become her signature. She continues her press conference under the watchful eyes of her press agent CHARLES and her long-time assistant LIBBY, both of whom are also dressed for the premiere. ROOM SERVICE employees stand by, ready to serve.

HONEY
...I tell everybody in Hollywood, when you shoot on location in Baltimore, you don't <u>need</u> to bring all the crew from Los Angeles. Baltimore really <u>is</u> the best!...

5. Cut back to INTERIOR LOBBY OF SENATOR THEATER. 5.

MR. STILLINGS lectures to his tuxedoed staff as CATERERS and BARTENDERS set up behind him. SINCLAIR STEVENS is paying close attention as is LYLE, the projectionist, a handsome but surprisingly gaunt young man. CHERISH, a sexy and slightly nasty candy-counter girl leers at SINCLAIR who flirts back as she feigns interest in MR. STILLINGS' pep talk. PAM the popcorn girl, a masculine but beautiful nineteen year old with a seemingly bad attitude and LEWIS, the young cool African-American usher with a chip on his shoulder join PECKER, RAVEN and DINAH.

MR. STILLINGS
...and remember, Miss Whitlock is every inch a movie star and
(MORE)

expects to be on stage at exactly 7:10pm to ensure live coverage from all three local news shows. By the way, I hear she's really a nice person...

6. INTERIOR HONEY'S HOTEL ROOM. 6.

HONEY'S mean face glares out window at the twinkling lights of Baltimore's Inner Harbor in the early evening.

HONEY
Look at this dump of a town!

HONEY turns to her long suffering assistant LIBBY. The press is gone and they are alone.

HONEY
Get me the fuck back to L.A. If one more asshole mentions a crab cake to me, I think I'll puke.

LIBBY
(Trying to be positive)
Did you try the steamed crabs? They're red and...

HONEY
No I didn't! I'm not interested in any kind of meal you have to beat with a mallet...

A knock is heard at hotel door.

HONEY
(Suddenly nice)
Just a minute...
(Muttering to herself as LIBBY goes to answer door)
...wearing some stupid kind of bib while families of mutants gawk in my face...No thank you!

CHARLES, the press agent enters.

CHARLES
Your limousine is here, Miss Whitlock. You look beautiful.

HONEY
(Back to being gracious)
Thank you Charles, darling. We'll be right with you. I'm excited.

CHARLES exits.

HONEY
(Back to her nasty self)
Do you think Pat Nixon got laid in this hotel room?

LIBBY
(Stupified)
Well...I don't know...I mean..

HONEY
It's called the "Presidential Suite" isn't it?

LIBBY
Yes...but...

HONEY
I BET SHE DID! Call the manager and ask him!

LIBBY
(Horrified)
I can't ask that...Pat Nixon was a stroke victim...

HONEY
It's your job to ask, Libby! Call downstairs and find out if Pat Nixon had sex in my hotel room! I need to know!

7. EXTERIOR SENATOR THEATER. 7.

Large crowd of fans and gawkers let out a roar of approval as the klieg lights are switched on by WORKMAN and the night sky is lit up by the criss-crossing beams of light.

8. INTERIOR HALLWAY OF HARBOR COURT HOTEL. 8.

HONEY WHITLOCK, looking incredibly glamorous, is being led downstairs by CHARLES and RODNEY, the young biker-type bodyguard assigned to her for the night by the studio. He wears an ill-fitting polyester suit and an earphone. LIBBY hurries to catch up with them.

LIBBY
(Reading from notes)
The hotel manager said "No". Pat Nixon never stayed here, but Nancy Reagan did in 1986...

HONEY
(Amazed)
You didn't actually ask him?

LIBBY
(Confused)
You said to call downstairs...

HONEY
(Appalled)
You asked the hotel manager if Pat Nixon had sex?!

LIBBY
Well...sort of. I mean you told me...

HONEY
I was kidding Libby. He must think you're a complete lunatic! Good God, you'd do anything!

A HOTEL MAID pushing a cart of towels and bathroom supplies comes around a corner and is completely star-struck.

MAID
Good luck, Miss Whitlock!

HONEY's face freezes in horror as elevator doors open and she is led inside.

9. INTERIOR ELEVATOR 9.

Several well-dressed hotel guests recognize HONEY and are thrilled.

HONEY
(In a sudden tirade)
Did you hear what that little bitch said to me?

LIBBY
She didn't know.

HONEY
In show business we say "break a leg". NEVER fucking "Good Luck"!

HOTEL GUESTS frown in disappointment at HONEY'S language.

LIBBY
(To HONEY)
That's just an old superstition.

CHARLES
(Nervous)
Miss Whitlock, there's photo ops with the mayor in the lobby...

HONEY
That cocksucker put a curse on my whole fucking premiere!

HOTEL GUESTS let out a cry of shock at HONEY'S language.

10. INTERIOR HOTEL LOBBY. 10.

MAYOR FENWICK, the middle aged African American mayor waits with the PRESS.

HONEY steps off the elevator completely composed to a burst of flashbulbs.

HONEY
Mayor Fenwick!

LIBBY and CHARLES look to one another relieved as HOTEL GUESTS stumble out of elevator, shaking their heads in disgust.

MAYOR
Miss Whitlock, what an honor!

They pose together as PRESS snaps away.

HONEY
I love what you've done with this city.

MAYOR
And Baltimore loves you back!
(Takes out proclamation)
I, Adam Fenwick, Mayor of the City of Baltimore, do hereby proclaim April 29th to be Honey Whitlock Day in Maryland and do command this observation to all of our citizens. Whereas...

11. EXTERIOR FRONT ENTRANCE HARBOR COURT. 11.

Limos await dignitaries for publicity cavalcade to Senator Theater premiere.

PETIE, a 22 year old hillbilly tough guy, dressed in a chauffeur's uniform sits behind the wheel of a white limousine as HONEY and MAYOR and their entourages make their way to limos followed by PRESS.

PETIE
(Looking at watch and sneakily speaking into walkie-talkie)
6:41pm.
(Smiling evily)
A star is born...

12. INTERIOR PROJECTION BOOTH SENATOR THEATER. 12.

SINCLAIR STEVENS hears PETIE on earphones to his walkie-talkie.

SINCLAIR
(Whispering into walkie)
10-4, Petie.

SINCLAIR nods gravely to LYLE the projectionist who picks up a 35mm metal film can and sneaks up behind MR. STILLINGS who is looking down from projection booth to the premiere CROWD filling the theater below.

MR. STILLINGS
Christ, there's what's-her-name from E Network.

LYLE hits MR. STILLINGS over the head with the film can.

SINCLAIR
(In full command over walkie, checking watch)
6:43pm. Hit it, "Sprocket Holes".

13. INTERIOR SENATOR THEATER. REFRESHMENT STAND. 13.

PAM, the popcorn girl, wearing ear phones, as are all the "SPROCKET HOLE" gang, grabs a 9mm gun hidden underneath a mound of popcorn and quickly puts it in her jacket pocket between waiting on customers.

PAM
(Into walkie)
6:44pm. By whatever means necessary.

14. INTERIOR SENATOR THEATER. LOBBY. 14.

CHERISH works with professional BARTENDERS making drinks for a long line of benefit ticket holders. She finishes up bottle of vodka, squats down and adds it to several molotov cocktails hidden under the bar.

PAM
(Into walkie)
6:46pm...In the name of independent cinema...

15. INTERIOR SENATOR THEATER. JANITOR'S SUPPLY AREA. 15.

PECKER hurriedly unloads cannister of tear gas from utility closet and stores them in portable trash can.

PECKER
(Into walkie)
6:47pm.
(Chanting softly)
Hey, hey, MPAA,
How much money did you waste today?

16. INTERIOR SENATOR THEATER. LEFT AISLE. 16.

LEWIS, the usher, seats a STUDIO HEAD and his WIFE in a row of reserved seats with other STUDIO TYPES and then pretends to drop torn stub. LEWIS picks up a gun hidden under seat and places it in his pocket.

LEWIS
(Into walkie)
6:48pm. Fuck the studio system...

17. INTERIOR SENATOR THEATER. INNER LOBBY. 17.

CHARDONNAY tears a ticket, and between customers, quickly pulls a bullet out of her elaborate hairdo and loads it into her gun hidden beneath the torn ticket stubs in her counter.

CHARDONNAY
(Into walkie)
6:50pm. Sieze the cinema...
(To next customer)
Next please...

18. Cut back to EXTERIOR HARBOR COURT HOTEL. 18.

Closeup of HONEY WHITLOCK'S furious face as she stares in horror at awaiting white stretch limousine

driven by PETIE.

CHARLES
What's the matter, Miss Whitlock?

HONEY
A fucking white limousine?!

LIBBY
Oh nobody will know, we're in Baltimore....

HONEY
I'm not Liberace's boyfriend, for Chrissakes...My contract says black limousines only!

LIBBY
The charity probably made the arrangements. It was an innocent mistake.

HONEY
(Going ballistic)
Do I look like a coke dealer? ARE WE GOING TO THE FUCKING PROM!?

MAYOR
(Stepping into black limo)
Break a leg, Miss Whitlock!

RODNEY, in a panic, keeps checking his watch.

RODNEY
Excuse me, ma'am but Security's gonna have my ass if we're late...

19. SENATOR THEATER. BOX OFFICE OUT FRONT. 19.

DINAH is raking in the cash.

TICKET BUYER
(Handing over the money for reserved tickets)
The Heart Fund must be thrilled at the turnout.

DINAH
It's for a wonderful cause...Enjoy the show...
(Between customers, sneakily into walkie)
7:01pm. Inch by mother fucking inch...

20. INTERIOR SENATOR THEATER. STAGE AREA. 20.

RAVEN, the usherette, carries a pitcher of ice-water and two glasses on stage and places them on podium. She hurriedly takes a small home-made bomb set for 7:10pm from her jacket and hides it in floral display.

RAVEN
(Into walkie)
7:02pm...
(Smiling to audience, under her breath)
When the word is given...

21. Cut to NORTHERN PARKWAY, suburban throughway near Senator theater. White limousine speeds to premiere with police escort. 21.

22. INTERIOR WHITE LIMO. 22.

CHARLES, LIBBY and RODNEY the bodyguard sit in back with HONEY as she gives a phone interview. PETIE the chauffeur winks sexily in rear view mirror to RODNEY the bodyguard, who smiles back uneasily.

HONEY
(On phone, being a star)
"Some Kind Of Happiness" is a film anyone can like...It's life-affirming but realistic and to be honest, with all the misery in the world today, couldn't we use a little optimism in the movies?

23. EXTERIOR SENATOR THEATER. 23.

SINCLAIR smiles evily, holding a huge bouquet of flowers as CROWD of FANS and PRESS are held back as Honey's white limo pulls up led by MOTORCYCLE ESCORT.

SINCLAIR
(Into his walkie-talkie)
7:06pm...The Big Snatch.

HONEY steps from limo and waves like a true star to roar of approval from crowd as PRESS blinds her with flashbulbs.

SINCLAIR
(Handing her the bouquet)
Good evening, Miss Whitlock and welcome to the historic Senator Theater.

24. INTERIOR SENATOR THEATER. STAGE. 24.

MRS. MALLORY, a no-nonsense middle aged society type walks on stage pushing LITTLE WILLIAM, the eleven year old Heart Fund Poster Boy who is in a wheelchair connected to breathing tubes. The audience breaks into big applause as LITTLE WILLIAM pales in stage fright and resentment.

MRS. MALLORY
(At podium, into microphone)
Good evening, I'm Sylvia Mallory, Chairman of the Maryland Heart Fund and this is Little William...

LITTLE WILLIAM glares sullenly at audience, unhappy to be there.

MRS. MALLORY
Little William had heart surgery just seven days ago and thanks to the blood transfusion paid for by your generosity at tonight's premiere, he's going to be alright, aren't you, Little William?

LITTLE WILLIAM
(Sullenly)
So?
(Snatching away her hands, under his breath)
Get off me, ugly.

MRS. MALLORY
(To AUDIENCE)
He's a little grumpy but he's alive!

AUDIENCE applauds.

25. INTERIOR SENATOR THEATER LOBBY. 25.

RODNEY and SINCLAIR lead HONEY through lobby followed by LIBBY and CHARLES. BARTENDERS and STUDIO PERSONNEL applaud and snap photos as HONEY beams.

26. INTERIOR SENATOR THEATER. STAGE. 26.

MRS. MALLORY continues as LITTLE WILLIAM glares at her in hatred.

MRS. MALLORY
And now the moment you've been waiting for! You first saw Honey Whitlock on the screen as the lovely ingenue turned vixen in "Good For Nothing"...

27. PROJECTION BOOTH. 27.

LYLE takes a big hit of pot off a bong and then picks up his gun.

LYLE
(Into walkie)
7:09pm. Welcome to the film underground.

We see MR. STILLINGS tied and gagged behind him.

28. INTERIOR SENATOR THEATER. LEFT AISLE. 28.

LEWIS walks MAYOR and BODYGUARDS to reserved seats past PECKER the Janitor. MAYOR shakes PECKER'S hand before sitting down.

29. INTERIOR THEATER. RIGHT AISLE. 29.

RAVEN seats CHARLES and LIBBY who look to the stage with professional pride.

30. INTERIOR SENATOR THEATER. STAGE. 30.

LITTLE WILLIAM builds in fury as he listens.

MRS. MALLORY
...and from then on it's been hit after hit...

LITTLE WILLIAM kicks MRS. MALLORY in leg behind podium where AUDIENCE can't see.

MRS. MALLORY
(Grimacing in pain)
...after hit.

LITTLE WILLIAM smiles at her sadistically.

MRS. MALLORY tries to inch away from LITTLE WILLIAM who sneakily continues to kick her.

MRS. MALLORY
..."Ask The Lonely"..."The Big Hurt"...

LITTLE WILLIAM kicks her harder.

MRS. MALLORY
(Off mike, furiously to LITTLE WILLIAM)
Watch it, you little fucker!
(Back to normal)
...her Oscar winning performance in "Forced Entry" and tonight... "Some Kind of Happiness".

31. INTERIOR SENATOR THEATER. BACK OF AISLE IN REAR OF THEATER. 31.

HONEY waits for her cue to go on with SINCLAIR and her "bodyguard" RODNEY.

SINCLAIR
(Into walkie)
7:09 and thirty seconds.
(Smiles evily)

32. INTERIOR SENATOR THEATER. STAGE. 32.

MRS. MALLORY
...Ladies and gentlemen, a big Baltimore welcome for MISS HONEY WHITLOCK!

33. INTERIOR THEATER. 33.

Wide shot of audience erupting in applause and craning their necks as HONEY is led down right aisle to stage by SINCLAIR and RODNEY the bodyguard.

LIBBY and CHARLES applaud from their seats.

MAYOR stands and applauds.

HONEY smiles radiantly as she passes life-size promotional cut-out of herself in aisle.

Cut to reverse side of cut-out and we see CHERISH ready to light the fuse of a molotov cocktail.

MRS. MALLORY applauds wildly from stage.

PECKER starts playing pocket pool in nervous excitement. MAYOR glares at PECKER in prudish disapproval.

LITTLE WILLIAM sneers at HONEY's approach with hostility.

34. SENATOR STAGE. 34.

SINCLAIR grabs oversized prop check made out to Maryland Heart Fund for $75,000 from the wings and carries it on stage as RODNEY the bodyguard escorts HONEY to podium.

HONEY shakes hands with MRS. MALLORY who presents her with flowers and bends down to give LITTLE WILLIAM a kiss for the PHOTOGRAPHERS. LITTLE WILLIAM grimaces and wipes off her kiss with disgust before kicking MRS. MALLORY one last time.

HONEY
(Into microphone)
Thank you! Thank you very much! You're so kind!

MRS. MALLORY sneakily disconnects a tube to LITTLE WILLIAM who starts gasping for air.

HONEY
I LOVE YOU, BALTIMORE!

SINCLAIR throws down prop check, rips off short-haired wig to reveal bleached punk-cut hair and pulls a Mac 10 gun to HONEY's head.

SINCLAIR
I AM CECIL B. DEMENTED AND THIS IS A KIDNAPPING!

Bomb in flower arrangement goes off sending debris flying.

RODNEY pulls a gun and fires into air as HONEY screams in horror.

CHERISH throws molotov cocktail and it explodes in front of theater between stage and first row of seats, blocking any rescue of HONEY by NEWSTEAMS.

AUDIENCE hits the floor screaming in panic.

LYLE flashes CECIL B. DEMENTED logo on screen and rushes from projection booth.

MRS. MALLORY clutches her heart in fright.

RAVEN, smiling happily as always, quickly punches out the press agent CHARLES, as CHARDONNAY runs and tackles LIBBY as she tries to run towards HONEY.

LITTLE WILLIAM, gasping for breath manages to plug

back in tube and instantly becomes hateful again, enjoying the mayhem.

CECIL * drags a screaming HONEY off stage as RODNEY runs interference, firing wildly over screaming AUDIENCE's heads.

PAM the popcorn girl, sheds her wig to reveal her bizarre short hairdo, pulls gun, jumps over popcorn counter and karate kicks two stunned COPS assigned to the premiere and pistol whips a third COP.

MRS. MALLORY collapses on stage, having a heart attack as LITTLE WILLIAM begins to giggle happily.

LEWIS fires over heads of MAYOR and his BODYGUARDS as they rush to stage to help MRS. MALLORY.

PECKER, takes tear gas cannisters from his janitor's cart and, giggling wildly, lobs them at STUDIO EXECUTIVES who gag and choke in fury.

CHARDONNAY rifles pocketbooks of SOCIETY LADIES and steals their wallets as they cower in fear on the floor.

35. INTERIOR SENATOR BOXOFFICE. 35.

DINAH stuffs cash into shopping bags, robbing the charity of its fund, pulls a large gun and runs out of cashier's booth.

36. Cut back to INTERIOR SENATOR THEATER. STAGE. 36.

MAYOR is giving MRS. MALLORY emergency mouth-to-mouth resuscitation as LITTLE WILLIAM laughs maniacally.

37. EXTERIOR SENATOR THEATER. 37.

PETIE leaps from limo and punches out two MOTORCYCLE COPS who drove as escorts.

Complete pandemonium as premiere AUDIENCE comes stampeding out of theater in a panic.

DINAH comes running, firing into the air, and throws bags of money into back of limo and jumps in.

* SINCLAIR STEVENS will be referred to by his terrorist name "CECIL B. DEMENTED" for the rest of the script.

CHERISH, LYLE, RAVEN, PECKER, CHARDONNAY and PAM come charging out of theater, firing their guns to cover their escape.

CECIL drags HONEY outside, still in a chokehold as RODNEY fires wildly to keep anyone at bay.

HONEY
(To horrified fans who duck for cover)
HELP ME! CALL THE STUDIO! CALL JACK VALENTI! HELLLPPP!

PETIE opens the trunk of the limo and RODNEY and CECIL throw HONEY inside and slam it shut. HONEY continues screaming and banging on trunk door as CECIL and SPROCKET HOLES pile into limo.

CECIL
(To SPROCKET HOLES)
POWER TO THE PEOPLE WHO PUNISH BAD CINEMA!

PETIE peels out in limo as PREMIERE GUESTS and FANS dive out of the way and SPROCKET HOLES chant "Battle of Algiers"-type revolutionary yell.

CECIL fires his gun out back window and shatters the "Some Kind of Happiness" logo on marquee.

38. INTERIOR SPEEDING LIMO. 38.

CHERISH lunges for CECIL and they french kiss hotly.

From PETIE's POV behind the wheel we see cop car with sirens wailing and lights flashing heading towards premiere.

In rear view mirror, PETIE sees three other cop cars speeding up to Senator Theater and screeching to a stop.

39. EXTERIOR YORK ROAD. NORTH OF SENATOR THEATER. 39.

COP spots fleeing white limo, screeches his cop car in a U-turn and jumps out and begins firing.

40. INTERIOR SPEEDING WHITE LIMO. 40.

Back window is blasted out by COP's bullet.

LYLE snorts cocaine off of a coke-spoon and nonchalantly picks glass out of his hair.

LEWIS is excitedly counting the money from DINAH's boxoffice theft as CHARDONNAY puts in a tape and the rest of the gang starts singing along and dancing in place with an original gangsta rap number entitled "Snatch A Star".

PETIE sees another cop car speeding up behind him in the rear view mirror.

DINAH leans out limo window and fires gun back at cop car.

Another cop car speeds towards them from the front trying to cut them off.

PETIE makes a hard right in the nick of time and zooms up church driveway.

Two police cars collide.

PECKER cheers like a kid and starts absentmindedly playing pocket pool.

PAM grabs DINAH and gives her a lustful kiss.

41. EXTERIOR CHURCH ROAD. 41.

Another cop car is speeding to premiere from behind the church and almost hits the limo as PETIE veers right in the "V" in the road, narrowly missing a MINISTER and a suspiciously SENSITIVE TEEN as they leave the church rectory.

42. EXTERIOR ONE-WAY STREET. 42.

PETIE speeds limo the wrong way past one-way sign into path of oncoming speeding cop car.

In the nick of time, PETIE turns a hard left skidding around corner onto bumpy cemetary road behind church.

Cop car swerves right to avoid collision and careens right through FAMILY's lawn as they are unloading new giant TV from their van to bring into house.

The FAMILY freezes in terror before dropping TV and scattering in either direction as cop car runs over TV, leaving it shattered in many pieces.

COP jumps out of car and starts firing at limo, hitting the trunk lock.

FAMILY glares at cop in consumer fury.

43. EXTERIOR CEMETARY ROAD. 43.

Limo speeds away as trunk door flies open.

HONEY screams her lungs out, holding on for dear life.

HEAVY METAL KIDS, hanging out in graveyard look up at RAVEN who waves to them happily.

HEAVY METAL KIDS run away in fear.

Limo bumps down road at high speed and trunk door bangs shut, knocking HONEY into submission.

LIMO makes a fast right.

44. SUBURBAN INTERSECTION. 44.

Traffic is stopped in both lanes for a red light.

PETIE screeches to a sudden stop. He checks rear-view mirror and realizes they have escaped their POLICE pursuers, and grabs RODNEY from back seat and gives him a big kiss.

A suburban LADY pulls up in her car next to limo on right.

LADY
Sinclair, is that you?

PETIE turns down radio, and SPROCKET HOLES freeze.

CECIL
(Suddenly turning into his old self)
Hi, Mrs. Waltrup.

LADY
Did you win the lottery?

CECIL
(Politely)
No, ma'am, we were at a movie premiere.

LADY
I don't go to the movies much, I wait for the video.

CECIL
Not me, I like the big screen.

LADY
Say hello to your mom and dad for me.

CECIL
I sure will.

LADY makes right on red and pulls off.

CECIL
(Smugly, to GANG)
Casting has been completed!

PETIE peels out in other direction.

45. Cut to EXTERIOR "SPROCKET HOUSE", a run down, seemingly abandoned warehouse in an industrial part of the city. The moon is full and the quiet interrupted by faint sirens in the distance. 45.

Suddenly, like a low-rent Bat Cave, the large industrial garage doors swing open and the white limo speeds inside.

46. Dissolve to INTERIOR SPROCKET HOUSE. HONEY's "dressing room"; a bizarrely decorated prison cell fit for a movie queen. 46.

HONEY is blindfolded, gagged and tied to a director's chair with her name printed on the back, still wearing her torn and soiled premiere gown.

LEWIS, now dressed in terrorist punk outfit removes HONEY's blindfold and gag as she sputters in terror. We see LEWIS has D-A-V-I-D L-Y-N-C-H tatooed on his fingers.

HONEY's eyes light up in terror as she sees CECIL, now attired in insane grunge Cecil B. DeMille inspired outfit being lowered by PETIE on jerry -rigged film crane. "Otto Preminger" is tatooed on CECIL's bicep.

CECIL
...Hello, I'm Cecil B. DeMented and I'm your new director...

HONEY stares in confused horror.

CECIL
I'd like you to meet your co-stars...

HONEY looks over in fear as the SPROCKET HOLES, now changed from their tuxedos into their own scary "terrorist chic" fashions, gather around CECIL in a "crew-shot from hell" pose.

CECIL
This is Cherish...

CHERISH, now heavily made-up and dressed "riottt-girl" style, in a "SINEMA" T-shirt, steps forward. We see "Andy Warhol" tatooed on her thigh.

CHERISH
Hi, I played you in lots of porno movies. You were in "Ask The Lonely", I did "Ask The Labia". "Some Kind of Happiness"? I've already shot it - only it's called "Some Kind Of Horniness".
(Proudly)
But that's all behind me. I'm an outlaw cinema girl now.

CECIL
Lyle?

LYLE takes a big huff of glue in plastic bag and steps forward. He is dressed scarily in 1970's junky wear meets 90's Hollywood sleaze, and sports a "Herschell Gordon Lewis" tatoo across his skinny chest.

LYLE
Hi, I'm Lyle and I'm your leading man. I've had a boner for you for years.

HONEY pales.

CECIL
(Getting off crane and stepping towards HONEY)
Don't worry, we've all taken a vow of celibacy for celluloid. No one gets laid until we've finished our movie. We're horny...

CHERISH starts writhing sexily.

CECIL
...but our film comes first.

CECIL gently shoves her away as SPROCKET HOLES undulate in sexual frustration.

CECIL
...And now for the crew.

PAM the popcorn girl swaggers over carrying a beat-up vintage 16mm movie camera and aims it at HONEY's face. She is wearing a black para-military jump suit and we see her "Sam Peckinpah" tatoo on her arm.

PAM
I'm Pam, the director of photography and you'd <u>better</u> hit your mark!

CHARDONNAY, now done up in outrageous homegirl gangster look, carries an old wrecked Nagra sound recorder and spins her microphone boom pole like lethal numchucks before raising it over HONEY's head, revealing the "Spike Lee" tatoo on her stomach.

CHARDONNAY
...and remember - SPEAK UP, BITCH! I'm Chardonnay and I do sound.

LEWIS proudly steps forward, menacingly holding staple gun like a weapon.

LEWIS
We met. I'm Lewis, the art director. I hope you'll be comfortable here...

HONEY looks around cell and sees giant stills blown up from her past films showing her in physical and emotional distress.

LEWIS
(Moving closer)
...'cause you ain't goin' <u>nowhere</u> else!

He staples her gown to the chair.

PECKER, the grunge dweeb, dressed in complete rags but looking somehow great with his "William Castle" tatoo, shyly steps forward.

PECKER
(Bashful)
I'm Pecker, the costumer...
(Suddenly rips dress to give her a plunging neckline)
(MORE)

Sorry...but I'm gonna have to
give you a new look...

RAVEN, smiling beatifically, steps forward dressed in satanic robes, inverted cross, jewelry and a "Kenneth Anger" tatoo.

RAVEN
Hi, I'm Raven and I'm a Satanist.
I'll be doing your makeup...

HONEY stares back in confusion.

RAVEN
You look so pale...

RAVEN pinches HONEY's cheek painfully and HONEY lets out a cry of agony.

RAVEN
Sorry...but Satan says...
you need color!

RODNEY, the biker "bodyguard", now in S&M leather get-up steps toward HONEY carrying a rat-tail comb and a hair dye applicator bottle. His "Almadovar" tatoo is a beauty.

RODNEY
Call me Rodney. Tomorrow
I'm bleaching your hair out
platinum and I should warn
you...I FUCKING HATE ROOTS!

PETIE, the sexy hillbilly "chauffeur", now dressed in redneck militant garb and featuring a "Fassbinder" tatoo, steps forward.

PETIE
Hey, I'm Petie, remember me?
I'll be your driver. I'll take
you anywhere...anywhere but home!!
(Laughs evily as he
caresses RODNEY)

From behind a curtain, covering a room of lab and editing equipment comes DINAH, now dressed in alarming vintage fashion outfit that shows off her shapely but purposely hairy legs. "Sam Fuller" is tatooed on her back. She wheels a TV set and VCR mounted on wheels framed by little velvet curtain.

DINAH
(Snarling to HONEY)
I'm Dinah. Lab technician, unit production manager, publicist - I DO EVERYTHING! I knocked down box office money from every big Hollywood hit for four years to pay for this equipment. You fuck with me, sister, and you're DEAD!
(Smugly to CECIL)
We made the news...

CECIL nods to DINAH to turn on the VCR to show clip taped from TV.

NEWSMAN
...So once again, our top story. Sylvia Mallory, the fifty-two year old chairwoman of the Maryland Heart Fund died tonight at Union Memorial Hospital following an on stage heart attack she suffered in the middle of Honey Whitlock's kidnapping at tonight's Baltimore movie premiere...

SPROCKET HOLES stare in amazement at TV screen, the enormity of their act barely sinking in.

NEWSMAN
...the teenage gang of cinema terrorists who apparently infiltrated the staff of the Senator Theater are now eligible for the death penalty in the State of Maryland...

CECIL nods to DINAH to turn it off, which she does.

SPROCKET HOLES gulp and look to their leader for guidance.

CECIL steps forward, getting right in HONEY's terrified face.

CECIL
Miss Whitlock, we're going to make our first film and <u>NOBODY'S</u> going to stop us. Lots of kids dream of making a movie...

SPROCKET HOLES smile in brain-washed enthusiasm.

CECIL
...but only the ones willing
to die for it succeed.

HONEY looks into CECIL's face and lets out a cry of terror.

Fade out.

47. Fade in to EXTERIOR "SPROCKET HOUSE". Next morning. 47.

We hear HONEY letting out a fresh cry of agony.

48. INTERIOR "SPROCKET HOUSE" - "HAIR AND MAKEUP", a delapidated section of the loft filled with broken mirrors, beat up barber chairs, filthy hair driers and mangey beauty supplies. 48.

HONEY, tied to a barber chair, still dressed in her raggedy premiere gown, moans in pain as RODNEY, in another scary leather fetish outfit, sadistically applies the final batch of double strength bleach to HONEY's already shockingly blond hair.

RAVEN, wearing another "witchy" black robe and 666 earings, finishes up HONEY's overly-theatrical makeup job.

HONEY
(To RODNEY)
Owwww! Please! I don't
want to be blond!

RODNEY
You're going right off the deep
end of the Clairol color chart!

RODNEY squirts on more dye.

HONEY
It's burning my scalp!
Ow! Ow! Ow!

RODNEY
Suffer for beauty! That's
what I always say!

RAVEN
I haven't had this much fun since
my last livestock mutilation...

RAVEN lunges towards HONEY's eyebrows and painfully tweezes out a hair.

HONEY
Oh God! That really hurt!

RAVEN
"In the House of Pain, there are 10,000 shrines".
(Giggling)
Allistair Crowley said that.

RODNEY
Let's wash it out!

RODNEY yanks HONEY's head back as RAVEN pours scalding water over her head.

HONEY
(Screams in pain, sputtering)
Oh God, please!
(Pleading)
Let me go! I won't tell anybody about your little movie.

Suddenly CECIL enters dressed to the nines in another lunatic "movie director" outfit. He is accompanied by DINAH, who is even more severely dressed in thrift-shop couture, carrying a clip board and a stop watch.

CECIL
(Threateningly)
..."Little"?

HONEY
(Horrified to see him)
...I mean...not little...low budget...you know, cult.

CECIL
Good morning, Miss Whitlock. Know your lines?

HONEY
Please...Mr. DeMento? Is that correct?

CECIL
(Testily)
DeMen<u>TED</u>!

HONEY
You have the wrong star for this film...

CECIL
Nonsense, Miss Whitlock...
(Threateningly)
I wrote the part just for you...
(Hearing helicopter noise outside, and smiling)
...and the whole world is watching...

DINAH
(Ignoring passing police siren outside)
Even your agent can't help you now!
(Threateningly)
YOU'RE WANTED IN WARDROBE!

49. INTERIOR SPROCKET HOUSE - "WARDROBE". A cluttered work area with piles of stolen clothes spread out in disarray. Insane fashion sketches of HONEY throwing bombs, firing guns, dressed in terrorist inspired haute couture are tacked to the wall. 49.

PECKER is vainly trying to rip off security device still attached to fake leopard military jacket. First he tries pulling it off with his teeth, then hits it with a hammer to no avail.

PECKER
I HATE THESE FUCKING THINGS!

CECIL enters with HONEY as RODNEY and RAVEN follow, continuing torturing HONEY by blow-drying her hair with malfunctioning, smoking hair dryer and curling her eyelashes with rusty curlers.

CECIL
Ah Pecker. Pecker, Pecker, my little genius...

PECKER
(Not missing a beat, to HONEY)
Please take off your clothes.

50. INTERIOR SPROCKET HOUSE. Equipment area. 50.

PAM is changing the film in her changing bag between her legs. She hears PECKER and looks up excitedly.

CHARDONNAY takes off her earphones and nods to LEWIS who is finishing up painting a van to look like a FEDEX delivery truck. He quickly runs to wardrobe.

51. INTERIOR SPROCKET HOUSE - "WARDROBE" 51.

HONEY looks to CECIL in horror as RODNEY leers at her and PECKER and RAVEN make no move to give her privacy.

HONEY
(Confused)
Do I have a trailer?...I mean, is there a dressing room...?

DINAH leans over set wall from above and watches with open lesbian lust.

CECIL
(Impatiently)
Miss Whitlock, we're on a schedule...

LEWIS and PAM run to peepholes cut in "Wardrobe" walls and watch HONEY voyeuristically from the other side. HONEY looks to CECIL in sexual fear.

CECIL
(Above it all, but still not turning his back)
Don't worry, they're not allowed any form of sexual release...

HONEY unzips her gown and starts to change.

HONEY
(Muttering, furious)
The Screen Actors Guild will hear about this and I mean it!

HONEY lets gown fall to floor and steps out of it. She is wearing beautiful lingerie.

PECKER
DAMN!

RAVEN
NICE VESSEL!

PECKER
(Stars reaching into his pocket, subtly)
Excuse me, ma'am.

RODNEY lets out a moan of sexual frustration as HONEY begins getting dressed in PECKER's costume.

DINAH pants from above as HONEY slips on tight pants.

LEWIS and PAM watch from peep holes, breathing hard as HONEY slips into jacket.

PETIE appears and jealously catches RODNEY trying to peek down the front of HONEY's jacket.

PECKER, wacks and "creates", adding a last minute decorative touch - anti-shoplifting security devices worn as jewelry. He wheels full length mirror to HONEY and signals to CECIL she is ready.

HONEY sees her transformation into terrorist glamour girl for the first time and breaks into sobs.

DINAH
(Suddenly all business)
Alright, LET'S LOCK IT UP!

52. INTERIOR SPROCKET HOUSE. SOUND STAGE. 52.

CECIL leads HONEY to set, past equipment and lights.

CECIL
(To HONEY)
This is Sprocket House, Miss Whitlock, think of it as <u>your</u> studio.

They arrive at the amazingly inventive exterior set of "RITZ CINEMA", a tiny guilded movie palace gone to seed. Marquee reads: PASOLINI FESTIVAL.

SPROCKET HOLES scurry to position, adjusting lights, setting up camera, readying beauty products as CECIL beams proudly.

HONEY stares dumbfounded.

CECIL
Can't you say good morning to Lewis? He worked hard on this set with a budget of zero.

HONEY
Good...morning.

LEWIS
(Proudly)
All these materials were stolen from city-owned construction sites...just for you! We're gonna have a hit, Miss Whitlock!

CECIL
Our picture is called "Raving Beauty". You play the insane owner of a failed art theater who along with her film fanatic boyfriend Lyle...Lyle come on over...

LYLE enters dressed in hepcat 70's junkie splendor wear.

CECIL
...and her violence prone daughter, Cherish...

CHERISH enters in eye-popping "super model goes bad" look as HONEY's eyes light up in horror.

HONEY
"Daughter"?!

CECIL
Yes, daughter. Together, the three of you vow to start a revolution to destroy mainstream cinema...

HONEY
(Bravely)
I pass.

CECIL
(Eyes light up in fury)
You what!?

HONEY
I cannot make this movie!

DINAH quickly hands CECIL a stun-gun.

CECIL
You dare to tell Cecil B. DeMented you refuse!

HONEY
I'm too young to play her mother!

CECIL
(Threateningly)
I know how old you are...

HONEY
(Trying to change the subject)
Besides, I'm just not motivated!

CECIL
(Advancing on her with stun gun)
How's this for motivation? Huh?

CECIL zaps her painfully with the stun gun.

HONEY twitches in agony and lets out a painful scream.

CECIL
There are no creative differences on a Cecil B. DeMented set, Miss Whitlock. Got that? One day you'll thank me for saving you from from your bad career.
(To LYLE and CHERISH)
PLACES!
(To HONEY)
Alright, walk-through rehearsal.

DINAH slams an open script into HONEY's hands.

CHERISH takes her place in cashier's booth as DINAH drags HONEY inside theater door with LYLE to wait for her cue.

LYLE takes out vial of drugs.

LYLE
(To HONEY)
Want some Ecstacy?

HONEY shakes her head negatively in helpless horror.

LYLE shrugs his shoulders and happily pops the pill into his mouth.

CECIL
...and ACTION!

CECIL moves around stage, making cliche director's frame with his hands as PAM and CHARDONNAY rehearse camera and sound moves behind him.

All the camera equipment has "UNIV OF MD" stencilled on it that has been scratched out half-heartedly.

LYLE
(Entering in character)
Hey, Cherish, it's 8:00. Am I supposed to get this show on the screen or what!?

CHERISH
(In character, pissed)
I didn't sell one ticket, Lyle.
Nobody came!

LYLE
(Furious)
Pasolini's playing and we
have an empty theater?!

DINAH pushes HONEY on stage.

HONEY
(Reading lines in a monotone)
It's that fucking new multiplex
that opened in the mall, isn't it?

CECIL's face turns to stone as the rest of the SPROCKET HOLES watch, shocked at HONEY's wooden performance.

CHERISH
I heard they were sold out
last night, Mom!

LYLE
(Incredulous)
Not for "THE FLINTSTONES"!? *

CECIL starts banging his head painfully on cement wall to show his displeasure at HONEY's reading.

HONEY
(Still in a monotone)
Somebody's gotta pay for
this insult!

HONEY looks out and sees SPROCKET HOLES aping CECIL's self-destructive review of her reading; DINAH slaps her own face, LEWIS staples his own leg; RODNEY jams the sharp end of a rat-tail comb in his ear.

HONEY
(Nervously)
From the empty seats of every
good movie theater in America..

PETIE fellates his own gun, RAVEN closes eyelash curler on her tongue.

* This title is speculative - could be replaced by any critically panned big film hit we could later get the rights to.

HONEY
(Badly)
...We will rise up to take back the screen...

PECKER sticks his finger into needle of running sewing machine.

HONEY
(Just trying to finish)
Death to those who support mainstream cinema!

CECIL
(Banging his head on wall harder, insanely)
SEE THE PAIN YOUR PERFORMANCE IS CAUSING ME!!?

HONEY
(Finally snapping)
Alright! Stop it! Please stop it! I'LL DO THE SCENE! FILM IT! JUST GET IT OVER WITH!

CECIL immediately stops banging his head and SPROCKET HOLES return to normal.

CECIL
PLACES!

LYLE, CHERISH and HONEY return to start position as the rest of SPROCKET HOLES get ready to film.

DINAH
PICTURE'S UP!
(Holds up marker)
ROLL CAMERA!

PAM
Camera rolling.

CHARDONNAY
(Spinning sound boom into position)
Speed.

PAM
Mark it!

DINAH marks the take.

CECIL
ACTION!

LYLE
(Entering in character)
Hey, Cherish, it's 8:00. Am I supposed to get this show on the screen or what?

CHERISH
(In character)
I didn't sell one ticket, Lyle. Nobody came!

LYLE
Pasolini's playing and we have an empty theater?

HONEY enters and does the lines convincingly.

HONEY
(In character)
It's that fucking new multiplex that opened in the mall, isn't it?

CECIL's eyes light up in happiness at HONEY's performance.

CHERISH
I heard they were sold out last night, Mom.

LYLE
Not for "THE FLINTSTONES"?!

HONEY
(Getting even better)
Somebody's gotta pay for this insult!

CECIL silently mouths the dialogue along with HONEY.

HONEY
From the empty movie seats of every good movie theater in America, we will rise to take back the screen!

The SPROCKET HOLES watch in awe.

HONEY
Death to those who support mainstream cinema!

CECIL
(Triumphantly)
CUT and PRINT!

CECIL and SPROCKET HOLES burst into applause.

CECIL
That's more like it, Miss Whitlock!

CHERISH gives HONEY a suddenly jealous look.

HONEY
(Feeling her oats)
To be frank, Cecil, I would never do this picture in my real film life. The whole message is stupid - ask theater owners in any country and they'll tell you. Hollywood makes the best films in the world and I'm proud to be part of that system.

CECIL
(Suddenly the dictator again)
Let's move on!

HONEY
(Shocked)
What? No coverage?

CECIL
The first take is the only real truth...

HONEY
But you can't cut the film with only a master!

CECIL
There are no rules in outlaw cinema, Miss Whitlock, only edges. We believe technique to be nothing more than failed style. You see, I've had a vision...

All the SPROCKET HOLES smile like film zombies to HONEY.

CECIL
...and that vision is called "ultimate reality". The rest of our film is shot in real life, with real people....and yes, with real terror.

53. Flip wipe to EXTERIOR SPROCKET HOUSE. Industrial doors swing open and freshly painted phony FEDEX truck comes speeding out. 53.

HONEY (VOICE OVER)
Please, no! Let's go back!
I hate location work!

54. INTERIOR FEDEX VAN as it drives through downtown streets and enters Jones Falls Expressway. 54.

PETIE is behind the wheel as LYLE and CHERISH study their lines in hand-written "Raving Beauty" script. CECIL hurriedly flips through TIME Magazine until he finds the article he wants. RODNEY and RAVEN torture HONEY with their constant touchups as PAM, CHARDONNAY, DINAH and PECKER crowd in the back of van with equipment and guns as LEWIS reads a copy of "Film Threat" magazine.

RODNEY
I see a fucking root already!

He lunges to HONEY's scalp with hair dye applicator bottle.

HONEY
Owwww! Please, Cecil. I'm a much better actress in the studio...

CECIL
That's not what TIME Magazine has to say.
(Reading)
"Miss Whitlock seems a little ill at ease and past her prime to carry a picture by herself, especially one as sappy and overproduced as "Some Kind Of Happiness".

HONEY
(Shocked)
TIME Magazine said <u>that</u>?

LEWIS
Your picture's gonna lose thirty million dollars.

PETIE
(To HONEY)
Can I ask you a question?
Did you ever fuck Mel Gibson?

HONEY
(Ignoring both PETIE and LEWIS)
Cecil, give yourself up!
It's not too late...

PETIE
(To HONEY, again)
How big is his dick, anyway?

LEWIS
Our film goes into profit the day we sell the first ticket!

HONEY
(Still to CECIL, refusing to acknowledge PETIE or LEWIS)
Come to Hollywood with me and I promise, I'll get you a job as a production assistant on a real Hollywood movie.

PETIE
(Losing it)
TELL ME ABOUT MEL GIBSON'S DICK AND BALLS!

55. EXTERIOR TIMONIUM CINEMA. Suburban chain theater in mall. "FLINTSTONES" is playing in both theaters. 55.

FEDEX van pulls up out front and stops.

56. INTERIOR FEDEX VAN. 56.

SPROCKET HOLES have guns drawn and equipment ready and are ready to begin "location shooting".

CECIL
...and remember there are no bad takes in a Cecil B. DeMented picture - just keep the scene going.

LYLE
(To HONEY, getting ready to take a large capsule)
I never took this much acid before, so if I forget my lines, Honey, cue me!
(Pops pill)

CHERISH
(Primping with PECKER's help, to HONEY)
Do my tits look OK? They're bigger than yours, you know.

HONEY
Cecil, please don't make me do this scene...

CECIL
Your Hollywood system stole our sex and co-opted our violence so there's nothing left for our kind of movies...except this!

DINAH
PICTURE'S UP!

57. EXTERIOR TIMONIUM CINEMA. 57.

PAM and CHARDONNAY leap from the van with their equipment followed by DINAH who holds marker up before van door.

DINAH
Roll camera.

PAM
Camera rolling.

CHARDONNAY
Speed.

DINAH marks the take.

58. INTERIOR VAN. 58.

HONEY, LYLE and CHERISH prepare to leap out of van.

CECIL
(Smiling insanely)
ACTION!

59. EXTERIOR TIMONIUM CINEMA. 59.

LYLE and CHERISH leap from van with guns drawn.

LYLE and CHERISH
(Chanting in character)
SABOTAGE THE CINEMA! TAKE BACK THE SCREEN!

HONEY leaps out with gun drawn.

HONEY
(In character, chanting)
VANDALIZE THE MOVIES! GIVE BACK THE DREAM!

PAM pans the camera to BOX OFFICE LADY in booth who's eyes light up in fear at seeing the "actors" in their terrorist outfits running towards her.

BOX OFFICE LADY
Oh my God, it's Honey Whitlock!

CECIL and rest of SPROCKET HOLES leap from van and fan out of camera range, carrying equipment.

HONEY balks in fear and looks towards CECIL who points gun towards her.

CECIL
(Yelling into megaphone)
I SAID ACTION!

HONEY
(To BOX OFFICE LADY, jumping back into character with gusto)
HOW DARE YOU PLAY THIS FILM?!

BOX OFFICE LADY screams and locks herself inside as HONEY spray-paints S-H-I-T across box office glass.

Macho TICKET TAKER kid comes running out.

TICKET TAKER
(To HONEY)
Hey you! You got a ticket?

LYLE
(For the camera)
FEEL THE PAIN OF INDEPENDENT FILM!
(Punches him)

CHERISH
THE KICK OF OUTLAW CINEMA!
(Kicks TICKET TAKER in balls)

LYLE
(To HONEY, breaking out of character)
WOW! I'm peaking!

RODNEY, RAVEN and PECKER run to HONEY and touch her up and adjust costume whenever she's off camera.

60. INTERIOR LOBBY TIMONIUM THEATER. 60.

CECIL runs in front door followed by PAM and

CHARDONNAY, carrying old-fashioned "sun-gun" lights, and still filming and recording the sound.

CANDY COUNTER GIRLS look up in fear.

CECIL
I am Cecil B. DeMented and you're in my movie! Look in the camera and ruin a take and you're both dead!

CANDY COUNTER GIRLS get nervy, eager to be in <u>any</u> movie.

CANDY COUNTER GIRL A
(Excited, to CECIL)
Do you know Quentin Tarrantino?

CANDY COUNTER GIRL B
(Giggling)
We love his movies.

CECIL
NO AD LIBBING!
(Fires gun in air)

HONEY enters in full character, pointing guns at CANDY COUNTER GIRLS.

HONEY
(To CANDY COUNTER GIRLS)
THREE DOLLARS FOR A FUCKING CANDY BAR?!

CANDY COUNTER GIRLS scream in real fear.

DINAH and LEWIS enter on exit side of front doors and guard the "set".

LYLE and CHERISH enter in character with their guns drawn.

LYLE grabs an over-sized cup from behind counter.

LYLE
You call <u>THAT</u> a <u>SMALL</u>??!!

CHERISH
(Tasting a handful of popcorn)
THIS IS STILL POPPED IN COCONUT OIL, ISN'T IT?!!

CHERISH blasts popcorn machine with gun.

THEATER MANAGER comes running down from office.

MANAGER
(Walking right into CECIL's take)
Hey, what's the trouble here!?

CHERISH glares at a large marketing booth filled with items for sale in lobby.

CHERISH
NOBODY NEEDS THIS GARBAGE!

She overturns the booth and items crash to the floor.

LYLE
(To MANAGER)
We are the ultimate bad review!

MANAGER
(Nervous, trying to back away)
Please...I didn't make this movie....I'm just the manager...

CHARDONNAY knocks him out cold with one smack of her boom pole.

61. INTERIOR TIMONIUM THEATER. 61.

Horribly unfunny scene from "THE FLINTSTONES" is seen on screen.

Packed AUDIENCE howls in laughter.

Doors to lobby fly open and CECIL and his CAST come running in, still filming and wearing handkerchiefs tied around their noses and mouths.

HONEY, LYLE and CHERISH take out stink bombs, light them and lob them into audience.

AUDIENCE screams in panic as stink bombs go off, and tries to run to exits, holding their noses and gagging as PAM and CHARDONNAY record their every move.

CECIL smiles in directorial lunacy as one TICKET BUYER vomits from the stench.

CECIL
CUT!
(To HONEY, CHERISH and LYLE)
AND <u>RUN</u>!

CECIL, his "cast and crew" take off, chanting their terrorist yell.

FADE OUT.

62. Fade in to EXTERIOR SPROCKET HOUSE. NIGHT. 62.

We hear a cool rap song on soundtrack called "NO BUDGET". ("When we say action, we mean action, nobody's putting us in turnaround")

63. INTERIOR SPROCKET HOUSE. 63.

Wild "Dailies" party is in progress. LYLE is smoking crack and showing developed footage from that day's shoot on the wall of the warehouse as he dances lewdly with himself in place.

LEWIS is leafing through BILLBOARD magazine and DJ-ing as CHARDONNAY sexily raps the outlaw-film call-to-arms we hear on the soundtrack.

PETIE and RODNEY torridly go-go dance on separate tables as PAM and DINAH writhe sexily to the beat on the dance floor.

CECIL and CHERISH watch the gritty film rushes atop CECIL's bizarrely decorated crane that doubles as their love nest. CHERISH seems more interested in CECIL's amorous attention but every time he starts responding to her sexual aggression he catches himself and gently pushes her away.

HONEY, looking more relaxed, with only one leg cuffed to director's chair, watches with interest the arty, grainy but very striking footage from today's shoot.

RAVEN does a "devil dance" with herself and waves to HONEY happily.

HONEY waves back as PECKER approaches with a martini on a tray for HONEY.

PECKER
Miss Whitlock?

HONEY
No thank you, Pecker. I never drink when I'm working but you're very kind. Do your parents know where you are tonight?

PECKER
They're probably mad...

HONEY
Don't you think you ought to call them...?

PECKER
(Faltering)
Cecil says our parents are the enemies of film...

HONEY
Oh, you know that's silly. Go ahead, call them up.

LYLE ruins everything by staggering over, scarily high.

LYLE
Hey Honey, want some crack?

HONEY
I most certainly do NOT, Lyle. I can't believe you'd be a drug addict in the 90's - it's so retro.

LYLE
Before I was a drug addict, I had so many different problems, Honey. Now I just have one - drugs. It gave my life a real focus.

Cut to CECIL on crane with CHERISH as he grabs his microphone and begins his sermon to followers below.

LYLE begins projecting the dailies on the writhing bodies of the sexually frustrated SPROCKET HOLES.

CECIL
SOLDIERS OF CINEMA, save your sexual energy for the silver screen...

SPROCKET HOLES yell support.

CECIL
Our footage is stronger than Otto Preminger's...

CHERISH licks CECIL's tatoo.

CECIL
...creepier and darker than David Lynch's...

LEWIS scratches a sexual note in the music as he lusts towards CHARDONNAY who sings out a torrid moan.

CECIL
...more exploitative than Herschel Gordon Lewis.

LYLE humps the projector, out of his mind.

CECIL
...and more violent than Sam Fuller...

DINAH writhes in horniness and meanness.

CECIL
We will rise above our raging hormones to a new level of cinema unrest!

Cut to PECKER sneakily dialing parents on phone as HONEY nods her support.

CECIL
...Do whatever it takes to avoid sexual release! Get as drunk as Sam Peckinpah...

PAM guzzles whisky.

CECIL
As high as Rainer Werner Fassbinder!...

LYLE sniffs fumes from an aerosol can of metallic paint.

CECIL
But stay celibate for celluloid!

Cut back to PECKER on phone. We see his suburban MOM answer on split screen.

PECKER'S MOM
(Worried)
Hello.

PECKER
(Cheerful)
Mom, it's me, Pecker.

PECKER'S MOM
(Frantic)
Oh God, where are you, Pecker? Are you okay?

PECKER
I'm fine. The movie's going great, Mom!

PECKER'S MOM
(Horrified)
Going great? Pecker...you're wanted for murder!

Cut back to CECIL who is building to a climax of brainwashing.

CECIL
...Feel the black humor of Almodovar...

RODNEY dances a wild S&M step and tries to look PETIE in the eyes.

CECIL
...the satanic fury of Kenneth Anger!

RAVEN, possessed by the devil, rolls her eyes back in devil horniness.

CECIL
...the racial tension of Spike Lee...

CHARDONNAY lets out a soulful wail as she dances in sexual abandon.

CECIL
(Spotting PECKER on the phone and giving him the evil eye)
...and the unashamed exhibitionism of William Castle!

PECKER freezes at the mention of the director tatooed on his arm.

PECKER'S MOM
(Still on phone)
Hello? Pecker, talk to me! Hello? We'll come and get you! Tell us where you are! Hello? Hello?

PECKER hangs up phone and starts playing pocket pool frantically.

HONEY sighs and shakes her head in disappointment.

LEWIS
(To CECIL, blurting out suddenly)
If we can't have sex, can't we at least make money?

CHARDONNAY
(Scared, but giving it her best shot)
Yeah, Lewis thinks I could have a hit record!

CECIL
NO, NO, NO, SPROCKET HOLES! I'm a prophet against profit! And you should refuse to sully your artistic vision with financial success!
(Wide-eyed, to all)
SPROCKET HOLES, BE STRONG! AND JOIN ME IN PRAYER!

LEWIS and CHARDONNAY give up quickly and join the other SPROCKET HOLES as they fall to their knees in cult worship.

HONEY signals to PECKER she's changed her mind - she'll have the martini after all.

CECIL
Oh, Andy Warhol, we worship you from the new cinema underground...

HONEY guzzles down the martini.

CHERISH prays the hardest, still sexually aroused.

CECIL
...help us to use our sexual frustrations as you did for the future of outlaw film! SAY IT SPROCKET HOLES!

HONEY watches, a little tipsy.

ALL
CELIBATE FOR CELLULOID!

CECIL
SAY IT AGAIN LOUDER!

HONEY absentmindedly joins in as she stares at herself in rushes looking quite stellar as CHERISH eyes her jealously.

ALL
CELIBATE FOR CELLULOID.

CECIL
LIGHTS OUT!

Immediate black-out.

64. Slow Fade-in to EXTERIOR SPROCKET HOUSE. SUNRISE. 64.

65. Cut to INTERIOR SPROCKET HOUSE. 65.

SPROCKET HOLES are passed out all over loft, surrounded by rotting junk food, empty liquor bottles and last night's party debris.

CECIL and CHERISH lie asleep twisted and entwined in the sheets, tortured by their erotic dreams.

Suddenly, one of CECIL's bloodshot eyes open the second before his thrift shop alarm clock goes off. He slams down the alarm button and lurches for the microphone.

CECIL
(To all the SPROCKET HOLES below him)
Hey kids, we'll sleep when we're dead! Let's make a mother-fucking movie!

HE hits hideously loud alarm button.

SPROCKET HOLES leap to their feet and stagger into film production.

66. INTERIOR SPROCKET HOUSE. HONEY'S DRESSING ROOM. 66.

Before she can barely open her eyes, HONEY sees RODNEY and RAVEN rushing towards her, their instruments of beauty torture ready.

RODNEY
(Glaring at HONEY's hair)
I see that fucking brown color...

HONEY
Please Rodney, those aren't roots - they're scabs on my scalp from the dye and they're raw!

RODNEY sadistically squirts her roots with dye as HONEY lets out a cry of agony.

RAVEN
(Smiling)
Just close your eyes and think of the films of George Cukor.

RAVEN tweezes HONEY'S eyebrows painfully as RODNEY continues to torture her hair.

HONEY
OWWWW!! Please...please....
(Trying a new tactic)
Raven, you're a pretty girl, you could escape this madness...

RAVEN
Escape to what, Honey?
(Proudly)
I was baptized in the urine of a goat...

HONEY
Well...I'm sorry to hear that...

RAVEN
And besides I've always known that one day I would commit revolutionary suicide for celluloid.

HONEY
(Really scared)
Don't say that, Raven! Tell her, Rodney - no movie is worth dying for!

RODNEY blasts HONEY's hair with his fiery malfunctioning drier as she cries out in pain.

HONEY
OWWWW! Rodney, why do you want to hurt me? Gay men are supposed to be gentle...

RODNEY
(Begins teasing HONEY's hair)
That's just it, Honey! I'm not
(MORE)

gay. I'm straight and I fucking hate it! Petie loves me but I can't love him back! I've tried! I kiss him and all I feel is his beard. I CAN'T TAKE THAT CERTAIN THICKNESS!
(Sobbing)
I'm so ashamed of my heterosexuality!

RAVEN
(Comforting him)
Oh, it's alright, Rodney.

RODNEY
(Suddenly snapping back into meanness)
That's why some days I gotta hurt people.
(Starts brushing out HONEY's teased hair brutally)

HONEY
OWWWWW!

RAVEN
It's not Honey's fault.

RODNEY
Make them pay for me thinking about pussy!

RODNEY rips out a clump of HONEY'S teased hair with brush.

HONEY
Oh God, stop....

RAVEN
(To RODNEY)
No one chooses to be heterosexual. Honey knows that.

RODNEY
(In a rage)
I'M STRAIGHT! AND I HATE! SO JUST GET USED TO IT, HONEY WHITLOCK!

He blasts the blow drier on finished hairdo and flames singe her neck.

HONEY
AHHHHHHHHH!

CECIL enters, now dressed in an even more elaborate Cecil B. DeMille-inspired movie director outfit. PETIE, acting as bodyguard, leers at RODNEY who lets out one final sob of frustration as DINAH, changed into another alarming retro fashion number wheels in her portable TV monitor and VCR.

CECIL
Good morning, Miss Whitlock.

HONEY
(Sobbing)
Cecil, I want to go back to Hollywood!

CECIL
Whatever for? Your old career is over...but your comeback has just begun...

CECIL nods to DINAH to start tape and we see a TEENAGE BOY on news in front of vandalized Timonium theater.

TEENAGE BOY
...I was in the audience when they attacked and I'll tell you...Honey Whitlock was awesome!

HONEY looks in confusion to CECIL who smiles proudly back. Tape jumps to a different news show showing TEEN GIRL, wearing a handmade "CECIL RULES" T-shirt. She stands out front of the popular local art house, The Charles Theater.

TEEN GIRL
I think Honey Whitlock is right - most films suck and it's time somebody did something about it...

HONEY catches herself half smiling at the favorable mention.

Tape cuts to TIMONIUM THEATER MANAGER, his head now bandaged.

THEATER MANAGER
...Nobody forced her to be in that movie, I could see that, but she was damn good! Scarier than hell, if you ask me! She looked different from her other films, too...I don't know... younger.

HONEY's face lights up but CECIL quickly brings her down to earth.

CECIL
There are still some people who don't understand our work...

DINAH zaps on TV and we see MIDDLEAGED MAN in suit behind podium at press conference. Subtitle identifies him as "MARYLAND FILM COMMISSIONER".

SPROCKET HOLES watch in suspicion.

FILM COMMISSIONER
Cecil B. DeMented, the Maryland Film Commission refuses to be intimidated by your pathetic gang of cinematic misfits...

SPROCKET HOLES let out a howl of disgust as HONEY pales.

67. Cut to "PRIDE OF BALTIMORE", a tall tourist attraction docked in the Inner Harbor, the popular retail area on the water near the Convention Center. 67.

The "Hollywood Oyster Bash" is in progress as FILM COMMISSIONER continues his speech.

FILM COMMISSIONER
...That's why we're here today on "The Pride of Baltimore" to celebrate location shooting in Maryland with many of the brave production and studio heads from out of state who also say NO to cinema terrorism.

APPLAUSE.

68. INTERIOR SPROCKET HOUSE. 68.

HONEY gulps in a new found fear as she sees the rage building on CECIL's twisted face.

CECIL
I...HAVE...A...VISION...

SPROCKET HOLES gather around him in militant enthusiasm.

CECIL
...Only this time somebody might have to die!

69. Wipe to EXTERIOR SPROCKET HOUSE. 69.

Doors swing open and CECIL's speeding van, driven by PETIE and now hurriedly painted over to resemble UTZ Potato Chips delivery vehicle, flies out and careens around the corner.

70. INTERIOR VAN. 70.

CECIL is hastily re-writing his script in long-hand and as soon as he finishes a page, DINAH snatches it and passes it out to HONEY, LYLE and CHERISH who are now dressed in PECKER's newest terrorist costumes.

The rest of the SPROCKET HOLES, dressed in caterer's outfits, huddle in the back of the van preparing the film equipment. RODNEY and RAVEN, as always, touch up HONEY.

CECIL
(Finishing up last page of script, to HONEY, LYLE and CHERISH)
OK, in this scene you guys are the avenging angels of independent cinema...

LYLE
We'll let these fat cat producers know!

CHERISH
Yeah, that Maryland is not safe for <u>their</u> kind of film!

HONEY
Cherish, this is America. They have the freedom to make bad films if they so desire...

CECIL
Not <u>anymore</u> they don't!

CHERISH
(Suddenly testy, to HONEY)
You think just 'cause you made "real" movies that you're better than me, don't you?

HONEY
Oh, please...

CHERISH
Do you know why I became a porno star?!

SPROCKET HOLES groan, they've heard it before.

CECIL
(To HONEY)
Cherish has recovered memory.

CHERISH
(To HONEY)
When I was ten years old my entire family fucked me under the Christmas tree...

HONEY
(Stammering)
I'm...so sorry.

CHERISH
I guess you are. "Jingle Balls, Jingle Balls", my stupid brother started singing. You think that's funny?

HONEY
No...not at all.

CECIL
It's all behind you now, Cherish.
(Looking out window)
We're here. Let's make our movie.

71. PRIDE OF BALTIMORE. 71.

GUESTS drink champagne, hob-nob with Hollywood types and suck down oysters. FILM COMMISSIONER is still speaking.

FILM COMMISSIONER
Ask anyone who's shot their film in Maryland! We have the exact location you need for your next production...

72. EXTERIOR PRIDE OF BALTIMORE. 72.

SPROCKET HOLES disguised as caterers hop out of UTZ Potato chip truck with film equipment hidden in

catering boxes and rush aboard ship past SECURITY GUARDS.

On other side of van exit LYLE, CHERISH and HONEY as CECIL leads them towards abandoned pier building next to ship.

CHERISH
(Continuing her story)
"Fuck her!" yelled my grandmother.
(To HONEY)
How would you like that if it happened to you?!

HONEY
(Speechless)
I...wouldn't.

CECIL
It's ok, Cherish. This way..

LYLE
Hey Honey, nervous? Wanna try some "Special K"?

HONEY
I'm working, Lyle!

73. INTERIOR ABANDONED PIER BUILDING. 73.

CECIL, HONEY, LYLE and CHERISH rush in.

CHERISH
"Human pile", screamed my grandfather as they all jumped on! Do you know what a human pile <u>is</u>?!

CECIL leads them up rickety steps to second floor trap door.

LYLE
I DO!

HONEY
I...I can figure it out...

74. "PRIDE OF BALTIMORE" DECK. 74.

GUESTS suck down oysters in graphic montage.

FILM COMMISSIONER
...From mountains to beaches... small towns to urban settings...

OYSTER SHUCKER goes to get more oysters in kitchen and DINAH jumps him from behind holding a shucker to his neck.

FILM COMMISSIONER
...The Maryland Film Commission pledges to work with state and federal agencies...

A WAITER opens closet door and PAM punches him in the mouth, picks up a tray of oysters and starts serving.

FILM COMMISSIONER
...to make your shoot here in Maryland...

PRODUCERS and STUDIO EXECS suck down oysters from PAM's tray.

FILM COMMISSIONER
...as inexpensive and trouble free as possible!

CHARDONNAY hits WAITRESS over head with boom pole and grabs another tray of oysters.

FILM COMMISSIONER
That's why we call Baltimore "The Hollywood of the East"!

PRODUCERS and STUDIO EXECS applaud as FILM COMMISSIONER takes his seat.

75. INTERIOR SECOND FLOOR, ABANDONED PIER BUILDING. 75.

A large window overlooks Film Commission party below.

CECIL, HONEY, CHERISH and LYLE climb out of trap door.

CHERISH
(To HONEY, still on a tirade)
...the hard-edged presents were cutting into my back and all I could think was "Santa, why hast thou forsaken me?!..."

HONEY
(Interrupting)
Are you sure this stuff really happened?

CHERISH
(In a sudden rage)
YES IT REALLY HAPPENED!
(To CECIL)
BUT SHE DOESN'T BELIEVE ME!

HONEY
I...I believe you.

CECIL
(To HONEY)
Cherish is a very angry girl but I taught her to use that anger...
(Menacingly, to CHERISH)
Didn't I, Cherish?

CHERISH
(Suddenly calming down)
Yes, you did Cecil...creatively.

CECIL
That's right. Now Honey, I want you to be creative and do a little stunt for this scene...

HONEY
(Alarmed)
A what?

CECIL
A simple little stunt.

HONEY
It doesn't say anything about a stunt in your rewrite.

CECIL
(To HONEY)
See Pam?

HONEY looks down to PAM, and sees PAM putting gaffer's tape mark on deck of ship.

76. "PRIDE OF BALTIMORE" DECK. 76.

PAM, wearing earphones, looks up at CECIL and HONEY in window and nods gravely.

Another CATERER looks quizzically at PAM, not recognizing her. He then sees DINAH shucking oysters and realizes something is wrong. He spots a mobile phone on table.

77. Cut back to INTERIOR SECOND FLOOR ABANDONED PIER. 77.

CECIL
(To HONEY)
That's your mark. When you hear "Action", jump through the glass, and land facing PAM's camera.

HONEY
(Looking down)
But Cecil, surely you realize I could be injured...

CHERISH
Outlaw cinema has no limits!

HONEY
Maybe with an air bag or some kind of safety precaution...

LYLE
Just call me irresponsible...
(Snorts a line of Special K)

CECIL
(Smiling, to HONEY)
Prove yourself.

HONEY spots a marine police boat quickly darting behind "Pride of Baltimore", filled with MARINE POLICE.

HONEY
(Realizing this could be her only chance)
Alright Cecil. I'm a professional and you're a director who knows what he wants. Roll the camera.

CECIL
(Hissing excitedly to CHERISH and LYLE)
Places, you fools!

CHERISH and LYLE rush to scurry back down steps.

CECIL hands HONEY a grenade and a gun.

CECIL
Don't worry, they're just props. After your first line, throw the grenade at the Film Commission. Nobody will get hurt.

HONEY
But there are bullets in this gun...

CECIL
Blanks...trust me Honey.

HONEY gulps.

CECIL
I kidnapped the right star, didn't I?

HONEY smiles weakly.

CECIL
(Into walkie)
Lock it up!

78. "PRIDE OF BALTIMORE" 78.

PETIE and LEWIS jump SECURITY GUARDS guarding gang-planks to party.

RODNEY and RAVEN, clutching their beauty supplies, climb up rope boarding ladders on side of ship and peer aboard.

79. "PRIDE OF BALTIMORE" DECK. 79.

PAM and CHARDONNAY put down serving trays and pull out camera and sound equipment.

DINAH throws down shucking knife and takes out clapboard from under oyster bar.

80. INTERIOR SECOND FLOOR ABANDONED PIER. 80.

HONEY is practicing and trying to get up her nerve. She runs to window, stops, goes back and runs up again, getting her rhythm.

81. "PRIDE OF BALTIMORE" DECK. 81.

PAM
(Into walkie)
Camera rolling.

CHARDONNAY
Speed.

DINAH marks the take.

PARTY GUESTS fix their hair, smile, thinking they are in a promotional film.

82. INTERIOR SECOND FLOOR ABANDONED PIER. 82.

CECIL
(Sexily)
ULTRA ACTION!

HONEY runs and jumps through plate glass window.

83. DECK OF "PRIDE OF BALTIMORE". 83.

HONEY comes crashing down in a hail of broken glass and lands directly on her mark holding her grenade.

PARTY GUESTS scream in panic and try to escape but PETIE, DINAH, PECKER and LEWIS block every exit with drawn guns.

HONEY, bleeding from tiny cuts looks up to CECIL'S directorial glare and realizes she is supposed to act.

HONEY
(In character, to table full of terrified producers headed by Film Commissioner)
Which one of you assholes insulted our movie?!
(To FILM COMMISSIONER)
WAS IT YOU?!!

FILM COMMISSIONER
No...please...I was only following studio orders.

HONEY throws what she thinks is her "prop" grenade.

The FILM COMMISSIONER dives out of the way and it explodes.

HONEY, horrified that the "effect" was real looks up to CECIL but he has vanished.

Suddenly CECIL enters the ship "directing" through megaphone.

CECIL
ALL EXTRAS - keep eating the oysters or you will be shot and killed!

DINAH
(Shoving party guests towards camera)
I SAID BACKGROUND ACTION!

Panicked party guests immediately slurp down oysters in gastronomic detail for PAM'S camera.

CHERISH and LYLE, enter ship on cue in character, with guns drawn.

LYLE
(Grabbing PRODUCER B)
Didn't you produce that foreign language hit that was remade badly in English?

PRODUCER B
I had to. You know American audiences won't watch subtitles!

LYLE overturns bar table, sending bottles crashing.

CHERISH
(Firing gun in air, pointing it at STUDIO EXEC A)
Didn't you just greenlight another new movie based on a video game?

STUDIO EXEC A
It wasn't my idea...I'm just a vice president of creative affairs!

We see MARINE POLICE silently pulling up to "PRIDE OF BALTIMORE".

HONEY aims gun at PRODUCER C, terrified the gun is as real as her grenade was.

PRODUCER C
(Begging)
No, please don't shoot me!
I don't even go to the movies...

CECIL
(To HONEY)
Do it.

MARINE POLICE suddenly open fire on SPROCKET HOLES.

RODNEY is instantly killed as he mixes HONEY'S hair dye.

PETIE's face turns to stone at seeing his dead "boyfriend".

HONEY screams, thinking she is being rescued as RAVEN bravely tries to touch up her makeup.

HONEY
(To COPS)
HELP! IT'S ME! HONEY WHITLOCK!

CECIL
(Furious, to HONEY)
NOBODY SAID CUT!

PETIE fires gun and kills COP who shot RODNEY.

PARTY GUESTS and STUDIO EXECS dive under tables or jump overboard.

LYLE is suddenly so stoned that he can't move.

LYLE
Help me, Cherish. I'm stuck
in a K-hole and I can't get out!

CHERISH, firing her gun wildly, runs to LYLE and manages to pull him "off set" as HONEY freezes in terror deciding between her director or the POLICE.

CHARDONNAY fires her gun and accidentally blasts her ears over earphone and lunges to turn down volume control on her Nagra.

PAM
(Struggling to continue filming
while firing her gun)
Focus! Focus!

PECKER plays pocket pool while firing away, hitting a few COPS.

CECIL
(To HONEY as he fires his gun)
FINISH THE FUCKING SCENE!

HONEY
(Suddenly jumping back into character)
BAD MOVIES MUST BE AVENGED!

HONEY fires gun at PRODUCER C.

PRODUCER C clutches his stomach and doubles over.

HONEY covers her mouth in real horror.

Instantly PRODUCER C recovers, realizing the bullet was a blank.

CECIL smiles benevolently at HONEY.

CECIL
(Dodging bullets, happy)
THAT'S A CUT!

CECIL is shot in the left shoulder by POLICE.

HONEY kisses RAVEN goodbye and makes a break for it and runs towards MARINE POLICE.

HONEY
DON'T SHOOT! I'm Honey Whitlock and I've been kidnapped!

HONEY is shocked when the POLICE tackle her and place her under arrest.

DINAH grabs FILM COMMISSIONER and uses him as a human shield as she fires away, hitting several cops.

FILM COMMISSIONER
NO! NO! WE CAN WORK TOGETHER! I PROMISE!

CECIL, clutching his shoulder wound, looks up in shock to see HONEY being dragged off ship in handcuffs as POLICE read her her Miranda rights.

HONEY
(In a star fit)
GET OFF ME! DON'T YOU KNOW WHO I AM? I'LL HAVE YOU FIRED! I'M AN OSCAR WINNER!

CECIL
(Horrified to lose his star)
HOOOONNNEEEEYYY!

As HONEY is roughly shoved in back seat of cop car, SPROCKET HOLES open fire and blast out back window.

HONEY
(Fighting cops, looking back to "set")
HELP ME CECIL! HELP!

Cop car pulls out, siren wailing.

84. Cut to EASTERN AVENUE, main thoroughfare of EAST BALTIMORE. 84.

Helicopter shot of speeding police car taking HONEY to jail, speeding in and out of traffic.

85. INTERIOR COP CAR. 85.

HONEY is a wild animal, kicking, biting and struggling with COPS.

HONEY
ATTICA! TINEMAN SQUARE!
RODNEY KING! DAVID BEGLEMAN!

Suddenly we see the UTZ potato chips truck pull up next to speeding cop car. PETIE is at the wheel.

Van door slides open and there are PAM and CHARDONNAY aiming the film equipment as DINAH is ready to mark the take.

SPROCKET HOLES, nursing their wounds, but still obsessed,aim guns at cops.

COPS look over in total shock at CECIL, bleeding and injured but ready to direct. They fumble for their weapons while still battling HONEY.

DINAH
Picture's up.

PAM
Roll camera.

CHARDONNAY
Speed.

DINAH marks the take.

CECIL
It's your closeup, HONEY!
ACTION!

COPS fire at CECIL but PETIE swerves the van expertly to make them a hard target. SPROCKET HOLES shoot back but they are beginning to run out of ammunition.

HONEY
(Snapping into character)
LONG LIVE GUERILLA FILMMAKING!

CECIL
(Ducking bullets but smiling happily)
CUT!

CECIL fires and shoots out front tire of cop car.

86. EXTERIOR GRAND THEATER. 86.

Marquee reads "FAMILY FILMS ONLY - NO NC-17, X OR R-RATED FILMS EVER SHOWN" followed by the title of the Disney-esque current attraction.

Cop car careens into boxoffice booth of theater and crashes into lobby as FAMILIES with CHILDREN scatter in fear.

CECIL leaps from the van with gun drawn and runs to cop car as SPROCKET HOLES pile out of van.

87. INTERIOR GRAND LOBBY. 87.

Cop car is wrecked, smoke pours out of the engine. Both COPS are bleeding and unconscious.

HONEY is injured but alive and struggles to climb out of car handcuffed as RAVEN rushes to touch her up and HONEY eagerly embraces her.

CECIL
(To FAMILIES, aiming gun in the air)
I AM CECIL B. DEMENTED, THE ENEMY OF FAMILY FILMS!

HE fires gun in air but he is out of ammunition.

FAMILIES jeer, refusing to be intimidated.

FAMILY MAN A
YOU COULDN'T DIRECT TRAFFIC, HACK!

FAMILY LADY B
GO BACK TO FILM SCHOOL, STUPID!

FAMILY BOY A
STRAIGHT TO VIDEO! THAT'S WHAT YOU ARE!

DINAH shrugs that she, too, is out of bullets.

CECIL
(Beginning to panic)
Film these fuckers, Pam.

DINAH
Picture's up.

FAMILY MAN A
We don't want to be in your sick little movie!

PAM
Camera rolling.

FAMILY GIRL A
Yeah, pay us, cheapskate!

CHARDONNAY
Speed.

FAMILY LADY A
I'm not anybody's extra!

CECIL
ACTION!

FAMILY LADY A
I'm sick of violence!

FAMILY GIRL A
I HATE THE F-WORD!

LYLE
(In character, trying to keep the scene going)
YEAH? Well your movies suck!

FAMILIES start throwing their concession stand candies at LYLE, CECIL and SPROCKET HOLES and advance towards them.

CHERISH
(In character)
WE WANT FRONTAL NUDITY!!

FAMILIES howl in anger, covering their children's ears and continue forward in an angry mob.

CECIL
(Beginning to retreat, to HONEY)
Keep the scene going!

FAMILY LADY A
YOU STINK HONEY WHITLOCK!

HONEY
(Nervously to CECIL)
But Cecil...you didn't write me any dialogue...

CECIL
You're one of us now, you know what to say!

FAMILY MAN B
I walk out of your films on airplanes!

HONEY gets hit in the head with a Jujy Fruit.

HONEY
OWWWW!
(Suddenly snapping into character)
FAMILY IS JUST A DIRTY WORD FOR CENSORSHIP!

FAMILIES' eyes light up in rage as they charge CECIL, HONEY and SPROCKET HOLES, pelting them with their concession candies.

Completely outnumbered, and out of ammunition, CECIL realizes they had better run for their lives.

CECIL
CUT!

CECIL and SPROCKET HOLES take off with FAMILIES in hot pursuit.

88. EXTERIOR "PATTERSON THEATER". Around the corner from the "Grand Theater". 88.

Marquee announces "ADMISSION ONE DOLLAR ALL TIMES" and lists three recent Claud Van Damme film titles.

CECIL and his SPROCKET HOLES round the corner and stop in happiness at seeing the theater. CECIL smiles in relief and beckons his gang to follow as FAMILIES gain on them in fury.

89. INTERIOR PATTERSON THEATER. 89.

Shoot-out is on the screen as packed audience of inner city ACTION FANS watch on the edge of their seats, cheering their hero Claud Van Damme.

Suddenly CECIL runs into front of theater through fire door with HONEY and SPROCKET HOLES.

CECIL
ACTION FANS! HELP US!

The entire audience of ACTION FANS leap to their feet and pull out their Saturday night specials.

FAMILIES rush into theater and freeze in horror at the sight of ACTION FANS with their guns.

As gunfight rages on screen, ACTION FANS open fire and FAMILIES turn in their tracks and run for their lives.

HONEY is mobbed by ACTION FANS who beg for autographs. HONEY signs, confused but willing.

90. EXTERIOR PATTERSON THEATER. 90.

Hiway Film Delivery truck is parked and uniformed DRIVER is unloading 35mm film cans into lobby.

PETIE and LEWIS run outside.

PETIE
CECIL B. DEMENTED WANTS YOUR KEYS!

DRIVER
FUCK HIM! He'll never get distribution!

LEWIS
WANNA BET?!

DRIVER takes a swing at LEWIS, they struggle and PETIE jumps in and throws DRIVER into display case out front, smashing the glass and knocking DRIVER unconscious.

91. INTERIOR THEATER. 91.

HONEY poses with a bunch of ACTION FANS for a celebrity polaroid as Claud Van Damme blasts away villains on screen until CECIL, his shoulder oozing blood, pulls her away.

92. EXTERIOR PATTERSON THEATER. 92.

PETIE is gunning the motor of Hiway Film Delivery truck with LEWIS aboard as DRIVER lies unconscious on ground.

CECIL, HONEY and SPROCKET HOLES come running out of theater and pile on to truck as ACTION FANS chase after them, cheering and begging for autographs.

PETIE peels out the truck, as one diehard FAN keeps running along so HONEY can finish signing her signature, hanging out the back of truck.

FADE OUT.

93. Fade in to EXTERIOR SPROCKET HOUSE. NIGHT. 93.

We hear a jazzy-gospel influenced rap song being DJ'd by LEWIS and sung by CHARDONNAY on soundtrack entitled "DeMented Forever".

94. INTERIOR SPROCKET HOUSE. 94.

PETIE, dressed in mourning, brands CECIL on the arm with the CECIL B. DEMENTED logo as SPROCKET HOLES lie exhausted, awaiting their turn for the brand, nursing their wounds and eating junk food.

CECIL, bandaged, filthy, wide eyed in directorial fanatacism rants to his followers below.

CECIL
...The slash and burn of the white hot metal will brand you forever with the logo of Cecil B. DeMented...Wear the privileged scar of cinema sainthood with pride and horniness...

LYLE projects the dailies of the day on wall as he pops Percodans.

HONEY, out of her cell and unguarded for the first time, watches her "stunt" footage with pride as she gets the vodka bottle from their filthy dirty freezer and goes about the ritual of making the perfect martini.

CHERISH writhes to the music in a sexy go-go dance as CHARDONNAY wails out the chorus "DeMented Forever".

HONEY empties ice tray into martini shaker.

CECIL
...There is no such thing as parents - they are the enemy of film. We are orphans of the cinema and we must be each other's mother, father, sister and brother...

PETIE approaches CHERISH with the red hot brand and she eagerly sticks out her arm.

CHERISH
(Writhing in pleasure as PETIE brands her arm)
And we will all fuck again one day soon!

SPROCKET HOLES
(Singing along with CHARDONNAY)
DEMENTED FOREVER!

PETIE turns to PAM, DINAH and LYLE with branding iron.

PAM
(Holding out her arm bravely)
From the valleys of Lebanon...

PETIE brands her arm and she laughs at the pain.

DINAH
...to the jungles of Cuba...

PETIE brands her arm and she smiles in fanatacism.

LYLE
(Shooting up in his leg)
Film revolutionaries can never be stopped!

PETIE brands him but LYLE feels no pain.

SPROCKET HOLES
(Singing along with CHARDONNAY)
DEMENTED FOREVER!

Shot of HONEY pouring vodka into shaker.

RODNEY turns to RAVEN whose eyes light up in satanic glee.

CECIL
...Rodney died for the roots of cinematic rebellion...

HONEY stops making martinis and quickly checks her hair to see if any dark roots are showing and smiles at RAVEN.

CECIL
...and he's now in cinema hell where one day we'll all be reunited.

RODNEY brands RAVEN.

RAVEN
(Eyes rolling back in head)
PLEASURE IS PAIN! SLAVERY IS FREEDOM! SUICIDE FOR SATAN!

HONEY looks up sharply at the mention of "suicide" and gives RAVEN a stern but motherly disapproving look.

RAVEN looks away guiltily, feeling HONEY's influence.

SPROCKET HOLES
DEMENTED FOREVER!

PETIE turns to LEWIS and CHARDONNAY with branding iron.

HONEY scientifically adds one drop of vermouth to martini shaker.

CECIL
(Squeezing out the bullet from his injury)
United in agony, strengthened by death, our "shockumentary" can never be stopped...

HONEY takes chilled martini glass from freezer.

LEWIS and CHARDONNAY hold out their arms together to get brand.

LEWIS
(Scratching music on turntable with other hand)
Our real lives began in the cinema...

PETIE brands LEWIS.

CHARDONNAY
(Singing soulfully)
And they will end in the cinema.

PETIE brands CHARDONNAY and then brands himself and moans in masochistic pleasure.

PETIE
Without our movie, we do not exist!

LEWIS
(Hopefully)
But our film could be a hit even after we're dead, right, Cecil?

CECIL ignores him as SPROCKET HOLES drown LEWIS out singing the chorus before CHARDONNAY even begins.

SPROCKET HOLES
DEMENTED FOREVER!

HONEY expertly shakes the martini.

PECKER plays pocket pool frantically in fear as CECIL nods to DINAH to zap footage to PLAY. PECKER looks sad to see his PARENTS flash on the TV screen taped from WJZ TV news show.

PECKER'S MOM
...Pecker is a good boy and we love him...

PECKER'S DAD
...And we'll stand behind our son no matter what he's done.

PECKER
(Suddenly brave, to PETIE)
NO! I want to go home!
(To CECIL)
I DON'T WANT TO BE IN SHOW BUSINESS ANYMORE!

SPROCKET HOLES freeze in horror at PECKER'S disloyalty and stare at him in cult pressure.

HONEY pops an olive into martini glass and looks up in surprise.

CECIL
(To PECKER)
I knew you were the weak one, Pecker.
(Eyes widening in hypnotic frenzy)
But just remember - your parents saw "Casper, The Friendly Ghost"...TWICE!

LYLE
They wouldn't let you see R-rated films as a child!

DINAH
They've never been to a midnight movie!

PECKER starts to crack as his hand creeps in his pocket.

CHARDONNAY
They enjoy classic TV sitcoms turned into feature length films!

CHERISH
They've <u>never</u> rented a porno movie!

PECKER starts wacking nervously.

CECIL
(Right in PECKER'S face)
And to top it off...they talk out loud in the theater once the feature has begun!

SPROCKET HOLES grimace in horror.

Even HONEY shakes her head in disgust.

HONEY
That is unforgivable, Pecker!

HONEY greedily gulps down her martini.

PECKER looks around at the brainwashed faces of his disgusted, judgemental cult and crumbles.

PECKER
OK! OK! DO IT!

PETIE brands PECKER as CECIL smiles victoriously.

PECKER
MY PARENTS ARE THE ENEMY
OF FILM!

HONEY, slightly tipsy, joins the SPROCKET HOLES in singing the refrain.

ALL
DEMENTED FOREVER!

CECIL turns to HONEY as PETIE brandishes the red hot iron.

CECIL
And you...Honey?

HONEY
No, Cecil...

CECIL nods to DINAH who plays the tape.

HONEY sees her ex-husband, a handsome movie star on screen with DAVID LETTERMAN.

EX-HUSBAND
Well, I was married to her for
seven years so I know just
how nuts Honey Whitlock is...

STUDIO AUDIENCE howls in laughter.

HONEY stares at TV, betrayed as RAVEN gently puts her arms around her in comfort.

Tape cuts to LIBBY, her assistant, talking to ENTERTAINMENT TONIGHT. Subtitle on TV reads "Honey Whitlock's Personal Assistant".

LIBBY
...Honey Whitlock was always attracted to the wrong kind of man. It wouldn't surprise me if she was in on her kidnapping from the very beginning. She'd do anything for sex...

HONEY howls in indignation as LYLE gives her a funny look.

PECKER pours her another quick martini.

CECIL
(To HONEY)
You ain't seen nothing yet!

Tape cuts to FILM COMMISSIONER, bandaged but defiant.

FILM COMMISSIONER
(Looking into camera)
Cecil B. DeMented you can never stop Hollywood! The Maryland Film Commission is pleased to announce there will be no delay in tomorrow's once-secret start date for the 65 million dollar, shot-entirely-in-Baltimore sequel to the Oscar winning masterpiece, "Forrest Gump"...

SPROCKET HOLES let out a cry of horror.

FILM COMMISSIONER
..."GUMP AGAIN".

CECIL's face turns to pure horror.

FILM COMMISSIONER
...starring Michael J. Fox!

HONEY's eyes light up in complete shock.

Tape cuts to MICHAEL J. FOX * dressed in Forrest Gump look. Subtitle reads "Live in Baltimore".

* hopefully played by the real actor

MICHAEL J. FOX
...I think I speak for every member of the Academy of the Arts and Sciences when I say: Honey Whitlock you are a disgrace to the Hollywood community!

HONEY sputters in fury as RAVEN pats her affectionately.

CECIL
(To HONEY)
Say it...

HONEY downs martini and trembling in anger, puts out her arm for the brand.

HONEY
(Losing it, crossing over)
ENEMY OF FILM!

PETIE brands HONEY'S arm as she grits her teeth bravely.

ALL
(Joining CHARDONNAY in final chorus of hypnotic rap)
DEMENTED FOREVER!

HONEY
(In a new militant fury)
This time, I have a fucking vision!

CECIL's eyes light up in madman glee.

95. Cut to EXTERIOR "STUDIO TWELVE", the one professional sound stage in Baltimore located in the picturesque downtown neighborhood of Fells Point. Next day. 95.

A giant FILM CREW, all wearing "Gump Again" t-shirts, hustle and bustle on the first day of the film shoot, hauling expensive film equipment inside, setting up catering trucks, craft service tables and the temporary dining areas for the entire FILM COMPANY.

TEAMSTERS oversee crew trucks, honey wagons and the star trailers, all the while guarding the set from any outside trouble.

In the foreground, the Hiway Film Delivery Truck pulls up, hastily painted over to read "Rhebs Chocolates". We see PETIE behind the wheel, disguised in delivery uniform.

TEAMSTER A steps over to check security.

TEAMSTER A
(Gruffly)
Can I help you?

PETIE
We got a delivery for Michael J. Fox from Paramount Studios.
(Proudly)
Largest box of chocolates we ever made.

96. Cut to INTERIOR TRUCK. 96.

HONEY, frozen in suspense, sits dressed in the most frightening of PECKER's terrorist couture getups yet, clutching her weapons. LYLE (in a "Dump the Gump" guerilla jumpsuit) and CHERISH (scarily dressed in skimpy revolutionary uniform) sits with the rest of the SPROCKET HOLES, all clutching film equipment and guns.

CECIL grins like a lunatic as PAM and CHARDONNAY aim the camera and sound boom at the door. DINAH holds clapboard.

97. Cut back to EXTERIOR TRUCK. 97.

TEAMSTER A
(Suspiciously)
I'm gonna have to check it out...

PETIE
(Nonchalantly)
Sure...
(Hops out of vehicle to open door)
...You never know what you're going to find inside...

PETIE slides truck door open and there are SPROCKET HOLES pointing guns and cameras.

CECIL
ACTION!

TEAMSTER A freezes in shock.

PETIE quickly pulls out stun gun and zaps TEAMSTER A in neck.

LEWIS and DINAH yank TEAMSTER A's twitching body inside truck and PETIE quickly slams door shut.

98. INTERIOR "STUDIO TWELVE". Giant sound stage. 98.

Famous park bench set of "Forrest Gump". MICHAEL J. FOX, dressed in character sits on park bench in front of expensive back drop painting of the Baltimore skyline.

ELECTRICS scurry about tweaking the lights. HAIR and MAKEUP people touch up the star as PROP MASTER hands MICHAEL J. FOX a crab cake platter and paper plate for the scene.

DIRECTOR, a Hollywood type, looks up to European DIRECTOR OF PHOTOGRAPHY and his FOCUS PULLER atop Titan crane.

DIRECTOR
You okay, Jean-Pierre? - need another camera rehearsal?

D.P.
No sir. We're set!

99. Cut to INTERIOR "STUDIO TWELVE" ENTRANCE. 99.

TEAMSTERS are playing cards, reading "The Racing Form".

Suddenly PETIE appears from behind and pistol whips TEAMSTER B who is supposed to be guarding the door.

As TEAMSTERS leap to their feet, LEWIS, DINAH and PECKER rush in with guns drawn.

DINAH
We're non-union and we're taking over this movie!

100. INTERIOR "STUDIO TWELVE". SET. 100.

DIRECTOR returns to his director's chair in front of video assist monitor next to his SCRIPT SUPERVISOR.

DIRECTOR
OK, let's shoot this sucker.

MICHAEL J. FOX
You got it.

101. INTERIOR "STUDIO TWELVE". Perimeters of set. 101.

Two PRODUCTION ASSISTANTS listen to walkie-talkie.

A.D.
(Over walkie)
LOCK IT UP!

P.A.#1
(To other P.A.#2)
Lock it up!

LYLE taps P.A.#1 on shoulder. He turns around and LYLE punches him in the mouth.

CHERISH grabs walkie out of stunned P.A.#2's hand and smacks him in the face with it, knocking him out.

102. INTERIOR "STUDIO TWELVE" ENTRANCE. 102.

LEWIS and PECKER tie up and gag the last of the TEAMSTERS they've overtaken.

LEWIS spots an issue of Variety and sneaks a look inside before rushing inside studio with PECKER.

103. INTERIOR "STUDIO TWELVE". Off set left. Deep in cables and camera equipment. 103.

FIRST A.D.
Picture's up!

DINAH strangles FIRST A.D. from behind with her low-tech clapboard.

104. INTERIOR "STUDIO TWELVE". Near set. 104.

PECKER and LEWIS knock out GRIPS with C-stands as they work their way toward set.

105. INTERIOR "STUDIO TWELVE". Off set right. Other side of flat. 105.

CECIL and PAM scurry up scaffolding to the top of flat overlooking "GUMP SET".

106. INTERIOR "STUDIO TWELVE". On set. 106.

HAIR and MAKEUP finish MICHAEL J. FOX's last minute touch-ups and run off set.

RAVEN and RODNEY jump HAIR and MAKEUP from behind

and drag them behind flat where LYLE, CHERISH and HONEY await as PECKER adjusts HONEY's costume.

107. INTERIOR "STUDIO TWELVE". Off set left. 107.

DINAH has taken over FIRST A.D. job.

DINAH
(Into walkie)
Roll camera!

108. INTERIOR "STUDIO TWELVE". On set. 108.

Crane is raised by OPERATOR on ground to the top of the set. CECIL and PAM are on scaffolding on other side, waiting to strike.

D.P.
Camera rolling!

CECIL and PAM stun gun the D.P. and FOCUS PULLER, throw their bodies off crane and onto scaffolding on other side of set wall.

DIRECTOR
(Hearing a noise)
CAN I HAVE FUCKING QUIET?!

SOUND MAN
Speed!

CHARDONNAY pulls gun on stupified SOUNDMAN as he listens through earphones on the side of the set.

PETIE pistol whips the CRANE OPERATOR.

CECIL, finally atop a real professional film crane, licks it in sudden sexual passion.

PAM
(Behind camera, disguising her voice, like a man)
Mark it!

CAMERA ASSISTANT marks the take.

DIRECTOR
ACTION!

MICHAEL J. FOX munches a crab cake on park bench as scene begins.

A LARGE LADY sits next to him on bench.

MICHAEL J. FOX
Hi, I'm Forrest Gump...

LARGE LADY
That's a damn shame...

MICHAEL J. FOX
You want some of my crabcake?...

CECIL jams his fingers in his ears and twists his face in agony at hearing the dialogue as PAM nervously operates the giant Panavision camera and PETIE expertly lowers them down on crane, mimicking the original opening shot of "Forrest Gump".

DIRECTOR happily watches the shot in his video monitor without looking up.

LARGE LADY
(To MICHAEL J. FOX)
I don't eat scavengers. You know what crabs eat? Fish feces.

MICHAEL J. FOX
(In character)
Well, my Mama always said "Gump happens". Shucks, I guess life is like a crabcake, there's good stuff inside but it's surrounded by a lot of crap.

CECIL
CUT!

DIRECTOR
(Looking up in shock)
What the hell?

CECIL
I am Cecil B. DeMented and this picture is TERMINATED.

LEWIS pushes over a giant light that just misses a terrified MICHAEL J. FOX on bench as it crashes to floor.

DIRECTOR
Get off my set! NOW!

LARGE LADY attempts to run but PAM shoves Panavision camera off crane and it just misses her, smashing to pieces.

DIRECTOR
(Bravely)
Nobody can stop the popularity of "Forrest Gump".

CHARDONNAY smiles evily and smashes expensive state-of-the-art sound equipment.

109. INTERIOR "STUDIO TWELVE". ENTRANCE. 109.

TEAMSTERS, now conscious, are struggling to free one another from SPROCKET HOLE restraints.

TEAMSTER B
...Fucking little scabs...

TEAMSTER C
We'll get their little 16mm asses.

TEAMSTER D
(Getting hands free)
I got it!

TEAMSTER C
Nobody fucks with the International Brotherhood of Teamsters!

110. Cut back to INTERIOR "STUDIO TWELVE". On set. 110.

CECIL and PAM are atop crane with their 16mm camera.

PAM
Mark it!

DINAH holds a terrified MICHAEL J. FOX and DIRECTOR at gun point and bangs their heads together as a human clapboard.

CECIL
ACTION!

HONEY, LYLE and CHERISH enter, in costume, in character, pointing weapons.

HONEY
(Growling scarily, to MICHAEL J. FOX)
I FUCKING HATE FORREST GUMP!

MICHAEL J. FOX
(Pleading)
I...only take the roles that I'm offered, ma'am.

DIRECTOR
Are you this desperate for publicity, Honey Whitlock?

HONEY
(Aiming gun at DIRECTOR)
DON'T STEP ON MY LINES, ASSHOLE!

111. INTERIOR "STUDIO TWELVE". Off set. 111.

TEAMSTERS are running to set, tossing guns to each other.

112. Cut back to INTERIOR "STUDIO TWELVE". On set. 112.

LYLE
(Pointing gun at LARGE LADY)
No more per diems!

LARGE LADY
Please...I'm a local hire - don't kill me!

CHERISH
(To terrified CREW)
No more meal penalties!

CREW
Yes, ma'am. We're off the clock...

HONEY
(To DIRECTOR)
And no more free food at international film festivals for you either - HACK!

DIRECTOR
(Trembling in fury)
The Directors Guild of America will bring down their swift sword of justice on you rank amateurs!

Suddenly TEAMSTER B opens fire and shoots LYLE in the back of the head right in the middle of CECIL's take.

MICHAEL J. FOX and DIRECTOR dive for cover under

park bench.

LYLE
(Mumbling in death)
Drugs...give me drugs...

RAVEN runs forward with a bottle of poppers and gives LYLE a snort. HE smiles and twitches in final death rattle.

CECIL
(Always the director, happy)
It's OK! We got his last line! It's on film!
(To HONEY)
Keep going!

PAM
(Frantically adjusting her lens)
Visions of light!

HONEY gulps as bullets wiz around her head and then jumps right back into character.

HONEY
DEATH TO ALL WHO ARE CINEMATICALLY INCORRECT!
(Fires her gun in air)

CECIL
(To TEAMSTERS)
THAT MEANS YOU, FUCKERS!

CECIL fires his gun and kills TEAMSTER B.

CECIL is shot in the chest by TEAMSTER C and falls to his knees in great pain.

PAM pans the camera back to TEAMSTER C and shoots her gun and kills him.

CHERISH runs to crane and hops on with CECIL and shoots at TEAMSTERS D and E who rush in.

DINAH sees that CECIL has been hit and a look of fury sweeps over her face.

CECIL fires gun at TEAMSTERS F, G and H as they flood the set.

PECKER fires his gun at TEAMSTER F with one hand and plays pocket pool with the other hand. He is shot in pocket pool hand by TEAMSTER G and looks down stunned at his injury.

PETIE maneuvers the crane from below with amazing skill to dodge the bullets as CECIL and CHERISH fire back at TEAMSTERS and PAM continues to film.

PAM is shot in stomach by TEAMSTER G.

LEWIS staple guns TEAMSTER F right in the neck.

CHARDONNAY hurls an expensive microphone at TEAMSTER H just as he is about to shoot her and then continues recording the sound on her own equipment.

CHARDONNAY
WILD SOUND!

Suddenly TEAMSTER D jumps from trap door in set floor with gun aimed at HONEY.

CHERISH fires her gun in the nick of time and kills TEAMSTER D and saves HONEY's life.

HONEY locks eyes with CHERISH in a newfound thespian bond.

HONEY, PECKER and RAVEN crawl off set as bullets fly over their heads.

CECIL, PAM and CHERISH are cornered by TEAMSTERS E, G & H who advance on crane with drawn guns.

PETIE throws his hands in the air.

CECIL fires but he is out of ammunition.

DINAH frantically reloads her weapons.

CHERISH fires but then she too is out of ammunition.

PAM continues to film, bleeding badly from her wound.

DINAH suddenly runs in front of CECIL in a kamikaze action and opens fire killing TEAMSTERS E, G & H.

CECIL grabs HONEY and all SPROCKET HOLES manage to escape set before TEAMSTERS I, J & K rush in and mow down DINAH in a hail of bullets.

CECIL's eyes light up in horror at seeing DINAH's corpse.

CECIL
DINNAAHHH!

113. EXTERIOR "STUDIO TWELVE". 113.

A badly injured and distraught CECIL staggers outside with HONEY and what's left of his wounded SPROCKET HOLES, and they limp up the street.

CHERISH races ahead and turns the corner just as TEAMSTERS I, J & K rush out of studio and give chase.

114. Cut to marquee APEX ADULT CINEMA. 114.

Marquee reads "AN ALL ANAL EVENING" starring "CHERISH".

Camera pans back to CHERISH's face smiling in relief at seeing her old flagship theater.

CECIL, HONEY and SPROCKET HOLES stagger around corner and CHERISH beckons them to follow.

115. INTERIOR APEX ADULT CINEMA. 115.

The credits for "REAR ENTRY", a heterosexual porno parody of Honey's big Hollywood hit, "Forced Entry" are just beginning. "STARRING CHERISH" flashes on screen.

We see CHERISH in the film dressed in skimpy lingerie outfit and Honey Whitlock wig as she writes in her diary on bed.

CHERISH
(VOICE OVER as camera pans her body)
Dear Diary, Another day and the same old thing...everywhere I go...everything I do seems to lead to the same dead end...
(She turns over to write on her stomach)
...my derriere...

Cut to AUDIENCE of single men watching hornily as whole rows of seats vibrate from audience "participation".

116. LOBBY OF APEX ADULT CINEMA. 116.

Concession stand is filled with porno mags, marital aids and rubber goods instead of refreshments. MUTANT theater employee behind counter reads "Hershey Highway", a porno mag with CHERISH's picture on cover.

CHERISH, disheveled, filthy and out of her mind with fear, comes running and, force of habit, adjusts her breasts to look good.

CHERISH
Hey buddy, I'm in a little bit of trouble...

MUTANT
Oh my god, it's you!
(Gushing)
I was just looking at your ass right in this magazine.

CHERISH
Yeah, that's me. Can me and my friends come inside?

MUTANT
You sure can! We sell your tits.
(Grabs a pair out of box)

CHERISH signals and CECIL, HONEY and SPROCKET HOLES come inside.

MUTANT
(To CECIL)
Hi! I can't believe it's her! I beat off to her every night!
(Hands CHERISH her fake breasts)
Would you sign 'em? "To Guzzles".

CHERISH
(Signing)
One z or two?

MUTANT
Two.
(To CECIL)
Bad night, huh?
(To SPROCKET HOLES, smirking)
Go on in, pop a load.

117. INTERIOR APEX ADULT CINEMA. 117.

CHERISH is on screen, still writing in diary.

CHERISH (V.O)
Why is it that men only want my ass?
(Takes her pet gerbil out of cage next to bed)
(MORE)

Do you know why, little Pellett?
(Accidentally drops PELLETT in bed covers)
WHOOPS!

AUDIENCE lets out a moan of ecstacy.

Cut to CECIL, CHERISH and SPROCKET HOLES, injured but suddenly horny as they take their seats in middle of the theater.

CHERISH
(On screen, squirming around bed, trying to find her pet gerbil)
Where are you little Pellett?
Heeerrreee little gerbil!

On screen we see a closeup of PELLETT's excited face and then the movie cuts to PELLETT's point of view, CHERISH's great ass.

CECIL watches in sudden horniness but catches himself.

CHERISH looks over at HONEY, proud of her on-screen work.

HONEY smiles politely back and then catches eye of CUTE GROUPIE in audience, wearing a Honey Whitlock T-shirt, who smiles at HONEY sexily.

CHERISH
(On screen)
Heeerrreee Pellett! Mommy's got some Cheerios for you!

The movie on screen cuts to CHERISH in a closeup. She lets out an erotic squeal.

CHERISH
(On screen)
OOOHHHH! Not there Pellett!
REAR ENTRY!

Cut to HONEY's shocked face.

Cut to wide shot - AUDIENCE whacks away in pockets in a sexual frenzy.

118. Cut to INTERIOR THEATER LOBBY. 118.

TEAMSTERS I & J have GUZZLES in a chokehold.

TEAMSTER K
Where are they, pervert?

GUZZLES
Who? There's nobody here but us whackers!

TEAMSTER K punches GUZZLES in mouth.

119. INTERIOR APEX THEATER. 119.

Cut back to movie screen.

CHERISH
(Writhing in closeup)
Oooohhh, Pellett! You're just like all the rest! Oohh, Pellett! Oohhh!

TEAMSTERS I, J & K enter the back of theater and look to screen in sudden disgust.

AUDIENCE builds to a happy climax, moaning and whacking in their pockets.

PECKER, feeling safety in numbers, attempts to start whacking in his pocket too, but he is injured and it's difficult.

LEWIS, CHARDONNAY, PAM, PETIE and RAVEN watch hornily.

Even HONEY is a little turned on and flirts back with CUTE GROUPIE in audience.

CECIL is shocked and glares at HONEY and SPROCKET HOLES to stop before they reach orgasm with AUDIENCE.

TEAMSTERS rush in horror through AUDIENCE of whackers toward CECIL and SPROCKET HOLES.

CHERISH, in theater, turns and sees approaching TEAMSTERS.

CHERISH, on screen, goes into theatrical orgasm.

CHERISH
(On screen)
GET IT! PELLETT! GO ON BOY! GET IT!

AUDIENCE goes into orgasm.

CHERISH leaps to her feet.

CHERISH
PORNO FANS, IT'S ME, CHERISH!

PORNO AUDIENCE's eyes bug out of their heads at seeing the real thing.

CHERISH
AND I NEED YOUR HARD-CORE HELP!

PORNO AUDIENCE jumps to it's feet, still whacking in pockets. TEAMSTERS stop in their tracks, horrified to face their horny opponents, some of whom are unzipped.

PORNO FAN #1
We love you, Cherish!

PORNO FAN #2
Long live Cecil B. DeMented!

PORNO FAN #1
A friend of pornography!

PORNO AUDIENCE starts advancing hornily on TEAMSTERS, some still watching. TEAMSTERS freeze in horror, turn on their heels and run in disgust.

PORNO AUDIENCE cheers in victory, turns to the screen and finishes their orgasm along with CHERISH in the porno movie.

HONEY looks to CHERISH with new found respect and boldly flirts with CUTE GROUPIE in audience.

120. Flip wipe to marquee "BENGIES DRIVE-IN THEATER". Night. 120.

Marquee reads:

HONEY WHITLOCK TRIPLE FEATURE
LOOK-A-LIKE CONTEST
FREE WANTED POSTER

121. Cut to DRIVE-IN SCREEN. 121.

HONEY WHITLOCK appears on screen in her old movie "Forced Entry", wearing her signature hairdo and a sexy nightgown as she writes in her diary on her bed.

HONEY (Voice Over)
Dear Diary, My husband is trying to kill me but nobody will believe me.

SHE hears a noise and sits up in bed as her pet cat jumps into her lap. She clutches it up to her in fear.

122. Cut to TICKET BOOTH. 122.

TICKET SELLER is dressed as Honey Whitlock as she sells ticket to CUTE GROUPIE from porno theater behind the wheel of his car. Next to him is HONEY, dressed in bad "Honey Whitlock" wig.

CUTE GROUPIE
Two, please.

TICKET SELLER
Ten dollars.
(To HONEY)
Hey, that's pretty good...

HONEY
Thanks. What's the prize if I win?

TICKET SELLER
A big ham! What else?!
(Laughs hideously)

HONEY clenches her teeth in mortification as CUTE GROUPIE pulls off into drive-in.

CECIL, PECKER and RAVEN's heads pop up from hiding in back seat under blanket.

PECKER and RAVEN immediately start turning HONEY back into CECIL's fictitious character.

CECIL
This is it - our final location. Nobody leaves here until we finish our film!

123. INTERIOR DRIVE-IN CONCESSION STAND. 123.

EMPLOYEES, both male and female, are dressed as Honey Whitlock as they sell popcorn and ring up sales to scores of Honey Whitlock look-a-likes from the drive-in audience.

124. Cut back to DRIVE-IN SCREEN. 124.

HONEY WHITLOCK'S CHARACTER is hiding with her cat in terror behind bedroom door as HIT MAN climbs in window with flashlight as suspenseful music on soundtrack builds. HONEY'S CHARACTER takes off down hall outside of her bedroom.

125. INTERIOR DRIVE-IN. 125.

CUTE GROUPIE's car pulls into a row of other parked cars with drive-in speakers hooked in windows. HE pops open the trunk.

Out climb CHERISH, CHARDONNAY and LEWIS helping the injured and bleeding PAM and PETIE.

CECIL joins them and they unload film equipment and scatter through the dark night between the rows of cars.

126. Cut to INTERIOR CAR filled with Cecil FANS; heavy metal kids, one of the girls dressed as heavy metal version of HONEY. 126.

FAN A
Man, I hope Cecil attacks something! Something big!

FAN B
Yeah, like the Hard Rock Cafe!

FAN C
Or the People's Choice Awards! Just think what he could do to them!?

127. Cut back to CUTE GROUPIE'S CAR. 127.

HONEY watches her old self on screen with disdain as RAVEN and PECKER, both injured, touch up and adjust HONEY's final insane terrorist-chic look.

On drive-in screen, HONEY's character, clutches the cat, races down steps to first floor of her house and sees HIT MAN #2 briefly staring through front door. Her CHARACTER runs to kitchen in fear and drops cat to get butcher knife out of kitchen drawer.

CAT scurries through "cat-door" cut in kitchen wall and escapes outside.

CUTE GROUPIE nervously slips his arm around HONEY's shoulder.

128. Cut to CAR next to HONEY. 128.

REDNECK MOM, POP and DORKEY KID watch the movie. MOM is wearing cheezy Honey Whitlock wig.

REDNECK MOM
I bet she's Miss Phoney Baloney in real life.

REDNECK DAD
She don't look so hot to me. I prefer Meg Ryan or somebody younger.

DORKY KID
(Slurping his soft drink)
Can I get more food?
(Slurps again)

REDNECK MOM
(Turning around, snarling)
You want another smack?! I told you to stop slurping in my ear!

REDNECK MOM and HONEY momentarily lock eyes before quickly looking away from each other.

REDNECK MOM
(Under her breath)
Oh my God...don't look now...
(Suddenly scared)
...but I think she's right next to our car...

129. MANAGER'S OFFICE. 129.

MANAGER is sitting in his wheelchair, counting cash in front of giant ham, gift-wrapped in cellophane with Honey's picture stuck to it. A knock is heard at door.

MANAGER
Who is it?

CECIL
Cecil B. DeMented.

MANAGER
Real funny asshole!

MANAGER wheels himself over and opens door.

PAM and CHARDONNAY aim the camera and sound

microphone at MANAGER's stunned face.

CECIL pulls gun and a trickle of blood runs from his mouth as CHERISH grins evily.

130. INTERIOR PROJECTION BOOTH. 130.

LEWIS strangles PROJECTIONIST with 35mm film off film platter.

131. EXTERIOR CONCESSION STAND. PAY PHONE BOOTH. 131.

REDNECK MOM is dialing phone excitedly.

REDNECK MOM
Hello, Eyewitness News? Honey Whitlock is in Row 19 of the Bengies Drive-In...I seen her with my own fuckin' eyes and I don't want no ham...I want money!

132. DRIVE-IN SCREEN. 132.

On screen, HONEY'S CHARACTER'S terrorized eyes are lit melodramatically as she holds butcher knife and hears HITMAN #1 approaching from other side of kitchen door.

133. Cut to CAR FILLED WITH JOCKS wearing "Cecil Sucks" t-shirts. 133.

JOCK A
Kill the bitch!

JOCK B
She never could act!

JOCK A
Don't worry - she'll never work again! Her career is over!

134. INTERIOR DRIVE-IN. 134.

HONEY, in full costume rushes through drive-in, past a few dumbstruck ticket buyers to MANAGER's office. RAVEN and PECKER hurry to keep up with her, making last minute touchups to her makeup and costume.

135. DRIVE-IN EXIT. "DO NOT BACK UP - TIRE DAMAGE" SIGN. 135.

WJZ-TV mini-cam truck pulls up and NEWSCASTER and CREW jump out.

136. DRIVE-IN SCREEN. 136.

HONEY'S CHARACTER screams in terror as HITMAN #1 rips open door to kitchen. Just as HONEY'S CHARACTER begins to strike back with knife, HITMAN #2 reaches through cat-door and grabs her leg. HITMAN #1 knocks knife from her hand. HITMAN #2 grabs her ass with other hand. HONEY'S CHARACTER lets out a scream of horror.

Suddenly the film jams in drive-in projector and freezes on screen before melting before drive-in AUDIENCE'S eyes.

The screen goes blank.

137. INTERIOR CONCESSION STAND. 137.

LEWIS disconnects fuse box and concession stand is plunged into darkness as CUSTOMERS scream.

138. INTERIOR DRIVE-IN. 138.

AUDIENCE starts honking their car horns.

Suddenly we hear CECIL's voice booming out over the speakers.

CECIL
Hello, this is Cecil B. DeMented speaking to you directly from this theater...

CECIL FANS A, B and C jump out of their cars happily along with other SUPPORTERS.

REDNECK FAMILY guiltily starts up engine of car, hoping to escape along with other terrified FAMILIES.

JOCKS A, B and C leap from car, ready for a fight as do other gung-ho CECIL ENEMIES.

139. INTERIOR MANAGER'S OFFICE. 139.

MANAGER is tied up.

CECIL
(Speaking into theater intercom system)
...I'd like you to be in my new movie. It's called "Raving Beauty" and we're shooting the final scene here tonight...

140. INTERIOR DRIVE-IN. 140.

FRIGHTENED FAMILIES try to flee, resulting in major traffic jam.

Suddenly a Baltimore City Police Helicopter appears overhead.

HELICOPTER COP
(On speaker)
CECIL B. DEMENTED YOU ARE SURROUNDED! GIVE YOURSELF UP AND YOU AND YOUR CAST AND CREW WILL NOT BE INJURED.

JOCK A, B and C and other CECIL ENEMIES rip off speaker from poles and throw them at CECIL FANS A, B and C.

CECIL FANS A, B, and C join other FANS in fighting back, pulling up speaker pole, using them as weapons.

CECIL FAN C throws beer bottle at REDNECK FAMILY'S car as they try to speed their car to exit over speed bumps.

141. DRIVE-IN EXIT. 141.

BALTIMORE CITY QUICK RESPONSE TEAM pulls up in reconnaissence vehicles. Uniformed SWAT TEAMS jump out carrying high powered semi-automatic rifles.

142. INTERIOR DRIVE-IN. 142.

CECIL'S FANS and ENEMIES fight each other with fists, bottles, anything they can grab as FAMILIES scream in terror, trapped.

CECIL
(Over speaker)
Pay no attention to our critics in the helicopter above...
I HAVE FINAL CUT!...

SWAT TEAM LEADER looks in confusion at the large number of civilians involved in the disturbance.

CECIL
...And it's for you...the fans of outlaw cinema - that we've risked our lives!

143. DRIVE-IN ENTRANCE. 143.

PECKER's MOM and DAD speed into drive-in with nervous PSYCHIATRIST in back seat of family car. PECKER'S DAD speaks into microphone of sound system that blasts out over hastily rigged speaker on roof of car.

PECKER'S DAD
Pecker, it's your Dad. We're here with a psychiatrist...

PSYCHIATRIST
(Grabbing microphone)
Everything is gonna be OK, son.

PECKER'S MOM
(Leaning into microphone)
Pecker, it's Mommy. We know you're brainwashed and we're here to help...

Suddenly mini cams from other three local news teams speed into drive-in behind them.

144. INTERIOR DRIVE-IN. 144.

SWAT TEAMS flood through rows of cars in the drive-in, weapons drawn, waiting for the word to attack.

HELICOPTER COP
(Over speaker)
CECIL B. DEMENTED...YOUR PARENTS ARE HERE AND THEY WOULD LIKE TO SPEAK TO YOU!

145. EXTERIOR HOVERING HELICOPTER. 145.

CECIL'S MOM and DAD, dressed in swat clothes surrounded by BALTIMORE CITY POLICE, nervously take the speaker microphone.

CECIL'S DAD
Sinclair, it's your father...

146. INTERIOR DRIVE-IN. 146.

CECIL looks up in fury at hearing his real name.

147. EXTERIOR HOVERING HELICOPTER. 147.

CECIL'S DAD
...And I know you are sick in the head, but whatever made you think you could direct?

CECIL'S MOM
Sinclair, it's Mom. REPEAT AFTER ME! IT'S ONLY A MOVIE! IT'S ONLY A MOVIE! IT'S ONLY A MOVIE!

148. INTERIOR MANAGER'S OFFICE. 148.

CECIL's insane face twists in agony and defiance as CHERISH, PAM, LEWIS, CHARDONNAY and PETIE hover around him.

CECIL
(Struggling to breathe, into intercom system)
THOMAS ALVA EDISON IS THE ONLY PARENT I'VE EVER HAD! ALL THE REST ARE JUST...

HONEY, PECKER and RAVEN rush in to join CECIL and SPROCKET HOLES.

ALL
ENEMIES OF FILM!

149. DRIVE-IN EXIT. 149.

MARYLAND STATE TROOPER cars zoom in to join SWAT TEAM trucks.

150. INTERIOR DRIVE-IN. 150.

Monumental traffic jam of stalled cars, warring gangs of cinema FANS and panicking FAMILIES.

CECIL
(On intercom)
Honey Whitlock is here with us tonight, making her <u>first</u> underground personal appearance and she'd <u>love</u> to meet you...

CUTE GROUPIE proudly shines the headlights of his car towards the roof of the concession stand as other CECIL FANS follow suit.

151. EXTERIOR ROOF OF CONCESSION STAND. Lit like a sound stage from car headlights. 151.

PAM is aboard MANAGER's wheelchair, using it as a camera dolly as LEWIS prepares to push her. CHARDONNAY gets ready to record the sound.

HONEY makes her star entrance carrying a sawed off shotgun with a pistol grip.

152. EXTERIOR CONCESSION STAND. 152.

CECIL'S FANS go nuts rushing towards HONEY below, fighting with CECIL'S ENEMIES and forming a sort of make-shift "mosh pit" underneath the "set".

153. EXTERIOR ROOF OF CONCESSION STAND. 153.

PETIE and PECKER struggle to carry CECIL on "set" in a stretcher as RAVEN applies makeup to his wounds. CHERISH is at his side, caressing him lovingly.

CHERISH
You can make it...we can have sex one more time...

CECIL
(To HONEY)
I...I've had a final vision. Will you set your hair on fire for me?

HONEY
(Confused)
My real hair?...

CECIL
(Weakly, clearly dying)
Prove yourself one more time...for your cast...

HONEY looks into CHERISH's brainwashed face as her eyes roll back in her head, flash cut with "Directed by Andy Warhol" credit.

CECIL
Your crew...

SPROCKET HOLES stare back at HONEY in a fast montage of their insane faces hallucinating credits of their favorite directors: William Castle, Kenneth Anger, Sam Peckinpah, Spike Lee, David Lynch, Fassbinder.

PECKER holds a pitiful fire extinguisher.

CECIL
...and for me, Cecil B. DeMented!

HONEY
But...will it be art?

CECIL
(Looking out at PRESS, SWAT TEAMS and COPS as they advance towards him)
Yes, Honey - Art. And you will be my eternal flame of cinema insanity.

HONEY's eyes roll back in her head.

HONEY
I'm...ready for my closeup, Mr. DeMented.

RAVEN dabs HONEY's hair with gasoline from can. PECKER painfully plays pocket pool and lights the torch.

HELICOPTER COP
(From above)
CECIL B. DEMENTED, YOU HAVE SIXTY SECONDS. ABANDON YOUR FILM OR WE WILL SHOOT TO KILL!

CECIL
(In megaphone)
PICTURE'S UP!

FANS roar their approval.

PAM
(On wheelchair, clutching her wounds, bleeding)
CAMERA ROLLING!

CHARDONNAY
(Crying in happiness)
SPEED!

PETIE runs to mark the take.

CECIL
The Martini shot...
(Coughs up blood)
ACTION!

HONEY
(Snapping into character)
CELLULUNATICS AND CINEMA
SURVIVALISTS!...

HONEY tips her head out of PAM's frame and CHERISH sets HONEY's hair on fire with one quick touch of the torch.

HONEY's hair goes up in flames as she gives the performance of a lifetime as LEWIS pushes PAM on the wheelchair and they film their most technically ambitious shot.

HONEY
MAKE GOOD MOVIES OR DIE!

FANS go wild, screaming their approval.

CECIL'S ENEMIES stare at HONEY's hair ablaze in shock.

SWAT TEAM's mouths fall open in stunned amazement.

PECKER'S PARENTS and PSYCHIATRIST watch in horror.

CECIL watches from stretcher in pride and amazement and motions for PETIE and PECKER to put him down.

CECIL
(Foaming slightly at the
mouth but deliriously happy)
CUT!

PECKER quickly steps forward and extinguishes flames from HONEY's hair with fire extinguisher.

CECIL
(Crawling from stretcher)
That, fellow Sprocket Holes,
is a wrap!

HONEY, charred and still sizzling, smiles weakly and feels her almost bald head.

SWAT TEAM CAPTAIN takes aim with rest of SHARPSHOOTERS.

Instantly PAM is shot dead by SWAT TEAM SHARPSHOOTER and her camera falls to the ground.

CECIL
(Defiantly to SWAT TEAMS as they throw tear gas at warring mob of FANS)
PRINCIPLE PHOTOGRAPHY HAS BEEN COMPLETED!

PECKER, RAVEN, CHARDONNAY, LEWIS, PAM, CHERISH and PETIE look at one another in stunned disbelief.

CHERISH
(To CECIL)
You mean...we can fuck?

CECIL
(Dying but still horny, smiling sexily)
From here to Hollywood and all the way back...

LEWIS grabs CHARDONNAY, RAVEN beckons to HEAVY METAL BOY in audience, PETIE eyes a Tom of Finland type COP who nervously cruises back, and PECKER plunges both hands deep in the fly of his pants. Their partners struggle to climb up on roof and everybody begins to make love.

HONEY looks to CUTE GROUPIE who is being beaten up by JOCKS A, B and C as he tries to struggle to her. HONEY sighs in loneliness.

CHERISH runs to dying CECIL, unzips his pants and mounts him.

COPS and SWAT TEAMS freeze in utter horror at the sudden sexual activity.

PECKER'S PARENTS cover their eyes as PSYCHIATRIST eagerly takes notes.

NEWS TEAMS beat each other up to get better camera positions.

SPROCKET HOLES reach orgasm together as the FANS cheer through the tear gas.

Just after CHERISH and CECIL reach orgasm, CHERISH is shot dead in the forehead by SWAT TEAM who leaps to roof of manager's office from helicopter.

HONEY sees CHERISH's death, grabs PAM's camera from the ground and hurls it at SWAT TEAM MEMBER and hits him in the head. He staggers backwards and falls off roof to his death.

SPROCKET HOLES leap up from love-making and begin firing back, dodging bullets, but are shot again and again, badly outnumbered.

PECKER'S MOM and DAD grab PSYCHIATRIST and run for their lives, crying in despair.

LEWIS looks into cheering FANS faces and suddenly jumps from concession stand roof with changing bag into mob and removes exposed film from PAM's camera.

Another SWAT TEAM MEMBER jumps from high roof of manager's office to concession stand roof pointing an AR15 at HONEY.

SWAT B
I seen what you did, you Hollywood bitch!

HONEY looks to CUTE GROUPIE below who battles himself free from JOCKS A, B and C, struggles through tear gas and beckons HONEY to jump.

CECIL disengages CHERISH's dead body up and off of him and seeing HONEY in danger crawls painfully to Pam's wheelchair dolly.

SWAT B
(To HONEY)
You're under arrest, Honey Whitlock!

HONEY leaps from roof into mob of FANS and lands safely in CUTE GROUPIE's arms.

SWAT B shoots CUTE GROUPIE from atop roof and kills him.

HONEY cries out at his death and panics as SWAT TEAM MEMBERS move in on her pointing high powered rifles. FANS scatter, abandoning her.

CECIL shoots SWAT B dead and struggles aboard dolly and nods to PECKER to douse him with gas.

HONEY looks for help but she is suddenly all alone. She spots RAVEN inside concession stand sprinkling rat poison on a giant tub of popcorn ready to eat it in joyous suicide.

HONEY
(Sternly to RAVEN just as she catches her eye)
RAVEN, NO!

RAVEN freezes just before putting popcorn in her mouth and stops.

CECIL pushes himself forward on wheelchair dolly, gaining speed and begins laughing maniacally.

PECKER flicks lit match on CECIL as he rolls by and CECIL ignites like a Buddhist monk.

CECIL
(Flying through the air off roof in wheelchair, towards SWAT TEAM below)
I H-A-A-A-V-V-V-V-E-E-E-E A V-I-I-I-S-S-S-I-O-N!

CECIL smashes into SWAT TEAM and they go up in flames, saving HONEY in the nick of time.

HONEY sees BALTIMORE CITY POLICE, MARYLAND STATE TROOPERS, more SWAT TEAMS, local and national PRESS TEAMS, all running towards her with guns and camera equipment. She turns away, pulls out compact and sees her smeared makeup. She looks for RAVEN to touch her up and spots her being hustled away by HEAVY METAL FANS inside concession stand moments before the plate glass windows are shattered by police gunfire.

PETIE is jumped and arrested by special SWAT TEAM wearing rubber gloves, surgical masks and space men type uniforms.

HONEY turns back to mob in front of her and gives them a demented movie star grin.

PECKER struggles to climb up marquee out front of drive-in and throws down letters as weapons at fleeing cars, smashing the window of bleeding, injured JOCKS A, B and C's car.

LEWIS and CHARDONNAY, carrying film cans, climb into the trunk of a CECIL FAN's car and escape with the final footage.

With only a few letters left on the marquee, PECKER re-arranges them to read T-H-E E-N-D before a SWAT TEAM bullet tears into him. PECKER falls and lands on the hood of his PARENTS' car as they exit the drive-in.

PECKER
(Injured badly, but alive)
Hi Mom, hi Dad.

PECKER'S MOM and DAD's eyes light up in parental love.

HONEY, bald, bleeding, burned and in full movie star madness sees RAVEN and their eyes lock in friendship as she escaped into HEAVY METAL FANS car. RAVEN happily gives HONEY the extended index and little finger satanic sign and then turns it into a thumbs-up gesture of the future.

HONEY blows RAVEN a kiss and then looks back at the crowd in confusion and begins waving and blowing kisses as if she just won the Oscar.

CREDIT ROLL.